



(Registered for Transmission Abroad.)

Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Post-Office Order, to AUGENR and Co.,
86, Newgate Street, London, E.C.

VOL. XIII., No. 147.]

MARCH 1, 1883.

[PRICE 2d. ; PER POST, 2½d.]

RICHARD WAGNER.

RICHARD WAGNER is a name which the world will not willingly let die. The illustrious composer, having nearly completed his seventieth year, died, after a few hours' illness, at Venice, on the 13th of February. In the presence of death the din of party strife was for a while hushed; and friends and foes acknowledged the mighty intellect, the dauntless energy, and the lofty aims of the famous composer. By some he was loved and honoured: by others feared and disliked; but he was respected by all for his honesty, his courage, and his zeal. Genius has been described as the power of making efforts, and Wagner's life was one long series of efforts. For nearly half a century he struggled against "those abuses which had crept into Italian opera through the vanity of singers and the unwise compliance of composers," and whatever may be thought of the new art form which he sought to establish, or of the works which were the outcome of his meditations, all sensible musicians throughout the world are agreed as to the justice of some of his censures, and as to the truth of many of his dicta. The death of Wagner will prove a real gain to art: Wagner-worship—that is of the man—will gradually die out; and Wagnerism, in the best sense of the term, will flourish.

Wagner was born at Leipsic on the 22nd of May, 1813. From his earliest years he was in contact with the stage, and he received his first musical impressions from Weber, whom he always spoke of as his "beloved master." At the age of eighteen he knew Beethoven by heart. We may set aside his youthful attempts at opera, and say that he first appeared before the world as a composer in 1833. A symphony of his was performed in that year at Leipsic. That same work was performed again at Venice, and under the master's direction, on the 31st December, 1882; in fact, only a few weeks ago. Readers of Pohl's Life of Haydn

will remember the history of that composer's first Mass. Haydn lost sight of the work for fifty years, but when seventy years old it was restored to him. He did not cast it off as a "sin of his youth," but wrote out a fresh score, leaving intact the thoughts and even the faults of youth, but adding to the instrumentation the experience of half a century. And, very strange to say, a similar event happened also to Wagner. The score of the Leipsic symphony was sent to Mendelssohn; but the young master, occupied with his own fame, would seem to have neglected, or, more probably, forgotten all about the work. No more was ever heard of the score: the band parts were, however, preserved, and discovered a few months ago; and a fresh score was written out from them. Wagner, like Haydn, eagerly read over the production of his early manhood, and, for all we know, may, like his great predecessor, have touched up the score. The conducting of the performance of this symphony at Venice was one of Wagner's latest achievements; and this fact will impart an interest to the work which quite possibly it might never acquire solely on the ground of merit.

In 1842 *Rienzi* was performed at Dresden, and such was its success that the composer was at once engaged as conductor of the Royal Opera in that city. Wagner has told us, in his letter to M. F. Villot, that he did not attach "any special importance" to this work, written under the influence of the "glittering genre" of the Parisian Grand Opéra; but Mr. Hueffer justly says, in his Life of Wagner, that the master cannot be said to have repudiated *Rienzi*, for at the Albert Hall concerts in 1877 he himself conducted extracts from it.

In 1843 Wagner again achieved a brilliant success with *Der Fliegende Holländer*, a work in which we see him trying to tear himself away from the ordinary subject-matter and traditional forms of operatic music. At that time Spohr and Berlioz became acquainted with Wagner and with his two successful operas. In

letters to friends they both recorded the impressions made upon them by the rising genius; and the opinions held forty years ago by two such men is certainly of great interest. "I think," said Spohr, "I am so far correct in my judgment when I consider Wagner as the most gifted of all our dramatic composers of the present time." Berlioz spoke of him as an artist "*doué de précieuses facultés*." Then came *Tannhäuser*, performed at Dresden in 1845, and *Lohengrin*, at Weimar, in 1850. A word must be said about the friendship of Liszt with Wagner. They first met in Paris about forty years ago; but from the production of *Lohengrin*, under the direction of Liszt, commences the bond of union between the two artists which death alone severed. Liszt was at Baireuth in 1876, again in 1882, and was with Wagner at Venice almost to the day of his death. We missed the name of Liszt from the mourners at the funeral, but indifference was most certainly not the cause of his absence.

Tristan und Isolde and *Die Meistersinger von Nürnberg* were produced at Munich under Dr. Hans von Bülow; the former in 1865, the latter in 1868. *Tristan* is considered by admirers of Wagner as his greatest work; and the composer speaks of the "perfect abandonment" which he felt whilst working at this music-drama. *Die Meistersinger*, with its humour and action, bids fair to be one of the most popular of Wagner's works. We need not speak at length about the famous *Ring des Nibelungen*, given at Baireuth in 1876, and in London last year; nor of *Parsifal*, brought out last year, and described in the MONTHLY MUSICAL RECORD, Nos. 140 and 141. The latter, if not the greatest of his dramas, was certainly one of the most characteristic; and the mere fact that it was the last will secure for it abiding interest. It was only a few months ago that we were speaking of all the recent Wagner performances in London, and how they have proved of immense help in this country towards a better understanding of the reformer's theories, and towards a better appreciation of his works. "The best thing for a man is to let him speak for himself," says Herr Niecks in a pamphlet on Liszt; and the production of Wagner's works here has accomplished more than many discussions, articles, and treatises, could ever have done.

Wagner was a profound thinker and a distinguished author. His literary works, published in nine volumes, contain much that is remarkably interesting and instructive. Of these perhaps the most celebrated are "Das Kunstwerk der Zukunft" (1850), "Oper und Drama" (1851), the "Programmatische Erläuterungen," and the much-talked of pamphlet, "Das Judenthum in der Musik" (1852).

The remains of Wagner were transferred from Venice to Baireuth on Saturday, February 17th. When the train arrived at Munich Beethoven's "Funeral March" was played, and as the train left there for the last resting-place the March from the *Götterdämmerung*. The funeral took place at Baireuth on Sunday, the 18th. The whole town was in mourning.

As the solemn procession passed along the streets from the railway station to the Villa Wahnfried the "Siegfried March" was performed. Wagner was buried, according to his wish, in the mausoleum in grey granite placed in a corner of his garden.

J. S. SHEDLOCK.

NIELS W. GADE.

A SKETCH. BY FR. NIECKS.

(Concluded from page 29.)

It is obvious that were I to critically examine and discuss all these works I should require the space of volumes instead of columns. Happily Gade is not a composer whose works stand in need of commentaries; each and all of them are as clear as the crystal waters of a mountain brook. They were understood and appreciated as soon as they made their appearance, and there was in reality never any great discrepancy of opinion as to their merits, except in the case of men whom the paralysis of partisanship had blinded to all styles of beauty differing from that cultivated by their idol. Nor is there any necessity for breaking one's head with trying to find out "*ses trois styles*," or his national, Mendelssohnian, Wagnerian, &c., epochs. For it is not difficult to perceive that the change that actually and really went on was simply a natural growth; an increase of strength that manifested itself in a more masterly handling of the form, and in greater amplitude and variety of the subject-matter. To be sure, the Northern colouring is stronger in his earlier works than in his later ones. But I have a suspicion that this element was not spontaneous, did not steal in unawares, but was intentional; in fact, was introduced, so to speak, with "malice prepense." Gade has been blamed by his countrymen for going over to Germany, for denationalising himself. I think they are mistaken in two ways: in the first place they overlook the fact that if Gade in his later works does not obtrude his nationality, he always remains true to it; and, secondly, they seem to seek nationality in such peculiarities of musical speech as folk-music presents, forgetting that a man may be a true child of his country without speaking its brogue. Burns did not cease to be a Scotchman when he wrote English; nor did Bach, Mozart, and Beethoven, model their styles on popular songs and dances. The higher developed a national art, and the more powerful the genius of an artist, so much the more universal will be their style. In the early efforts of a nation to produce an art of its own, one always finds a superstitious clinging to the national eccentricities, and a jealous guarding off and careful keeping aloof from whatever is foreign. The composers of to-day in Russia and Norway, at least many of them, may be pointed out as instances in point. If nationalism is so precious as some people think, then provincialism must be more precious still, and localism most precious of all. My argument is, of course, solely directed against what, to use a simile from cookery, may be

described as making the seasoning, instead of the meat, vegetables, or flour, the principal ingredient of a dish. No one can be more convinced than I am of the preciousness of the fund of peculiar experiences, and the consequent peculiarities of feeling and of viewing things which every nation adds to the universal stock. Schumann, after praising (in 1843) Gade's natural strength, masterly *technique*, and the originality of his melodies, which in so popular a cast had up to that time not existed in the higher kinds of instrumental music, significantly expresses the wish that the artist may not be submerged in his nationality, that his "nordschein-gebärende Phantasie" (fancy that gives birth to northern light) may show itself rich and varied, and that he may cast his eyes also on other spheres of nature and life. "Let the artist first acquire originality, then throw it off again; let him serpent-like cast off the slough when the old garment begins to shrink." Gade found, indeed, before long that his garment inconvenienced him. He got tired of painting nothing but northern lights and northern mists; or perhaps he feared others would get tired of his doing so. The *couleur locale* which distinguished so charmingly the early works, notably the overtures "Echoes of Ossian," and "In the Highlands," the first symphony, and "Comola," disappeared in most of the later works, or at least showed itself less prominently in them. Upon this the critics, who had already, indeed from the very first, noticed the influence of Mendelssohn, began to talk loudly of, and to reason most profoundly on, the perniciousness of this influence. Rightly understood, there can be no doubt that Gade was influenced by Mendelssohn; but it is an enormous mistake to state this fact in such a way as to suggest that the Danish composer is a mere reflex of the German master. Whilst admitting that the younger artist, like others, learnt from the older, I maintain that he is a self-possessed individuality, a born musician, endowed with a creative faculty which exempts him from the dire necessity of ruminating the thoughts of other men. What in Gade is often taken to be an artistic discipleship or follower-ship is, in reality, a natural kinship of character; a love of and aptitude for the serene, graceful, affectionate, and playful; a disinclination to and incapacity of intense passion, sublime intellectuality, and unrestrained fantasticality. With this agreement of their natures, however, are also bound up differences. Their serenity—some may, perhaps, prefer to call it superficiality—of feeling, for instance, is distinctly differentiated; that of Mendelssohn is sentimental (in the German and good sense of the word), that of the other more breezy; the sandy flats of North Germany in the one case, and the neighbourhood of the Baltic in the other, may account for it.

On the credit side of Gade's account as a composer we find naturalness, simplicity, purity, and gracefulness of thought and diction; on the debit side, a narrow emotional compass, and a but little developed dialectic faculty. Mendelssohn, in using the word "euphonious" when writing to his sister of the

c minor symphony, touches the key-note of Gade's artistic nature. One of the works most characteristic of the composer's personality, one of those that most perfectly reflect it, is his Op. 19, ten pieces (Elegy, Scherzo, Canzonetta, Humoreske, Barcarolle, &c.), entitled "Aquarellen." In them we find the delicate grace of melody, the purity of harmony, the sweetness of sentiment, and roundness of form, which distinguish all his compositions, but which here seem to be, as it were, crystallised. The same qualities manifest themselves in a high degree, although not always in the same measure, in the later pianoforte compositions, which are, for the most part, more developed in form and expression, and might be called oil-paintings in contradistinction to the water-colour paintings (*Aquarellen*) of Op. 19. Some of these later pianoforte compositions are, indeed, not only equal, but, perhaps, even superior to the last-mentioned collection of pieces. What, for instance, could be more charming, more exquisitely delicate in feeling and workmanship, than *Mignon* (No. 2 of Op. 41, *Phantasiestücke*), or *Twilight* (No. 4 of Op. 34, *Idyllen*)? Again, how lovely are Nos. 2 and 3 of the *Arabeske*, more especially the former, whose ingenious, hearty melodiousness is truly touching, nay, captivating. And then there are those four *Volkstänze* (Op. 31), distinguished by many excellences, but, above all, by vigour and vivacity. They form an appropriate pendant to the *Aquarellen*, the masculinity of the one and the femininity of the other counterbalancing and completing each other. Even those unpretentious trifles, the "Christmas Pieces," probably slightly valued by the composer, are real masterpieces of their kind, and worthy to be ranked with Schumann's "Album for the Young." Having the gift of melody, Gade could not but be successful as a composer of songs. The nature of his compositions in this form may be easily guessed from what has already been said of the character of his genius; they have more in common with Mendelssohn's than with Schumann's songs—subtlety and minuteness of interpretation was not the composer's aim.

Among the larger works the cantatas, or, as the composer calls them, the "concert pieces" and "ballads," for solo voices, chorus, and orchestra, are of the greatest value. This form of composition is, indeed, quite a speciality of Gade's; in it no living composer has been more acceptably productive. His excellences stand him here especially in good stead, not least the masterliness with which he writes for the voices and the orchestra, demanding nothing from the executants but what is easily practicable and thoroughly effective. If we complain of anything, it is not of what the composer gives, but of what he fails to give. We miss the deeper, more turbulent emotions, and the paroxysms of passion; the ecstasies of joy, the anguish of despair, the fateful impulses of love and hate. But art ought not to be gauged like spirits, according to its strength. The sublimities of thought and the profundities of passion are not the only beautiful spots in the world of art.

In the larger instrumental works—the symphonies, sonatas, &c.—a weakness of the composer makes itself felt. The subject-matter is not always adequate to the size of the canvas; the leading thoughts being often wanting in importance, and their working out in ingenuity. Gade's early compositions were welcomed on account of the *naïveté* which manifested itself therein. *Naïveté*, however, is not altogether in its place in a symphony and sonata. Still it cannot be denied that the excellent instrumentation, the natural *verve*, the clever grouping of parts and masses, and the exquisite and perfect euphony wedded to healthful vigour, go far to redeem and to make the hearer forget the absence of a greater fullness, profundity, and subtlety of thought, of a wider range and an intenser quality of feeling. Who, indeed, feels the lack of anything when listening to the Ossianic echoes of Gade's Op. 1, to the northern robust strains and gentler and lighter fancies of his Op. 5, the first symphony, or to the tone-picture of Highland scenes in Op. 7, with its breezy freshness and its overflowing life. And thus I might go on enumerating for a considerable time, although it must be confessed that not all the composer's symphonies and overtures are so genuinely poetic, so brimful of romanticism as these works. A critic remarked in 1843 of Gade's first symphony, that the composer preferred in the working-out section transposition to contrapuntal treatment of the subject-matter. Another critic, Franz Brendel, who saw Gade's weakness very clearly, said, in 1847, of the composer's A minor symphony, "With regard to the work as a whole, we find in it again Gade's excellences: naturalness, freshness, healthfulness of invention, free from all far-fetchedness, grandeur of conception and design in large, strongly-marked lines." Among the chamber works in the larger forms, I would name as specially noteworthy, first of all the "Novelletten" for pianoforte, violin, and violoncello, next the sonata in D minor for pianoforte and violin, and, lastly, the sonata in E minor for pianoforte alone. But I must not conclude my sketch of Gade without having spoken somewhat more particularly of his instrumentation. What is the secret of his success in this branch of the composer's art? I think it is no less than an intuitive knowledge of the nature of each instrument, an insight which, as it is accompanied by an inborn sympathy with their various individualities—for instruments are individuals—teaches him how to employ them most felicitously, how to make them most thoroughly subservient to his purposes. We never meet with forced or studied effects in Gade's instrumentation; nothing is, or at least seems to be, the result of calculation; everything bears the stamp of nature, of necessity. In short, each instrument speaks its own language, and speaks it with all its idiomatic force and purity. Great was, no doubt, the advantage which Gade enjoyed as a member of the Copenhagen orchestra, for this position afforded him an opportunity to familiarise himself with the character of the instruments and with the effects which they are capable of producing singly

and combinedly. Nevertheless, without the natural talent with which the composer had been endowed, this advantage would have gone for little. I cannot characterise Gade's instrumentation better than by calling it classical. Indeed, notwithstanding his romanticism in subject-matter and feeling, he is a classicist; this is shown both by the form of his thoughts and the way in which he connects and develops them.

An acquaintance with the three specimens of Gade's chamber music in the larger forms mentioned by me in the preceding paragraph, with his pianoforte compositions, with some of his symphonic works (which "some" must include the characteristic overtures "Echoes of Ossian," and "In the Highlands," and the first symphony, but should not be confined to them), and with at least three or four of his cantatas, say "Comola," "The Erl King's Daughter," "The Spring Message," and "Psyche," will enable any one to form an opinion on Gade. If your judgment be fair, it is sure to be favourable; and to be fair you have only to remember that there is more than one kind of singing bird, that your admiration for the nightingale does not oblige you to turn a deaf ear to the lark and thrush, and that your love of Uhland, Keats, and Longfellow, need not affect your allegiance to Dante, Shakespeare, and Goethe.

ON PRACTICAL EDUCATION IN MUSIC.

BY E. PAUER.

(Continued from page 30.)

II. THE ART OF TEACHING.

THE qualities necessary to a successful teacher are manifold, and are seldom found united. A teacher may possess an unusual stock of patience, yet this patience may not be united with the energy needful for pushing forward a somewhat lazy or indifferent pupil. Again, an energetic teacher may not deem it necessary to explain all the little details of reading and execution with sufficient clearness; there are, on the other hand, teachers of a somewhat nervous disposition, who fear to weary the pupil with a constant repetition of certain rules. There may be others who think that it is best to treat all pupils alike, according to a strictly-established and accepted principle. Of course, if all pupils were alike, if all possessed the same amount of talent, of industry, of attention, and zeal, such principles might be adopted with sure success; but as we have to consider that almost every young student possesses a distinct individuality, we are compelled to treat pupils as individuals, and not according to a cut-and-dry system. It is, therefore, evident that the teacher should become acquainted with the personal feeling and disposition of the pupil; but in this respect the experienced teacher, after two or three lessons, should not find it very difficult to obtain the necessary information. He will soon find out whether a pupil is attentive and painstaking, and possesses an innate sense of order and system; he

will also soon ascertain whether the pupil has understood and applied the hints and precepts that have been given in a previous lesson. The teacher will see whether the pupil has sufficient intelligence at once to understand a general remark or piece of advice, or whether such remarks must be reiterated, and perhaps in a more detailed and explicit manner. But to bring our observations on this part of our subject at once to a point, it will be best first to look at the duties which a teacher is expected to fulfil, and then to glance at the part which the pupil must take in his own development.

In the first place, the principal duty of the teacher is to exhibit patience, never-ending patience; the power of endurance in the teacher ought to be, in fact, inexhaustible. When the pupil—of course we mean a reasonable, well-disposed, and anxious pupil, not one of those who think it original or clever to play tricks with their teacher—when the pupil is conscious of the teacher's patience, then will all the good qualities of the former be properly developed; a passionate or unkind word from the teacher may seriously interfere with the possibility of the pupil's doing justice to the appointed task. The teacher must show his patience in various ways: in the first place, by giving in the clearest, most precise manner, an explanation of all the work which the pupil has to do; in the next place, by listening quietly, and with evident interest, to the performance of the pupil from beginning to end. It is far better to allow a pupil to go unmolested through an entire movement, even when there are occasional slips, than to stop at every fourth or fifth bar. Patience is also required to fulfil the task of giving the necessary fingering; to demonstrate the importance of keeping time, of giving especial prominence to certain parts, to draw the pupil's attention to the formal, characteristic, and ideal beauties of the piece, to make clear in what manner such and such a musical form has to be treated; indeed, the conscientious teacher will constantly find occasions for any amount of useful and necessary work. The result of such patience and endurance will in most cases be highly satisfactory; for the really intelligent and painstaking pupil will by degrees give less and less trouble; and will find it an agreeable duty to prepare the work diligently and carefully, knowing that the teacher will on his side be glad to acknowledge zeal, industry, and progress.

Another most important duty of the teacher is to exhibit unwearied attention and watchfulness. The faults which the pupil makes will be found to arise from different causes. A fault may be made unconsciously; the pupil may never have been told that to play in such and such a manner is actually a fault. Such mistakes, when they constantly recur, may be called in truth teachers' faults; for no pupil ignorant of the existence of a certain rule can be expected to observe it. The teacher must further direct the pupil's attention to all the technical points of execution—proper fingering, distinctness of playing, correct and marked accentuation, steady time, observance of the

necessary light and shade; all these points have to be explained and elucidated, repeated over and over again, and the teacher has—in a pleasant, quiet, yet firm manner—to insist on their observance. With regard to the intellectual side of the music to be learned, the teacher is bound to make the pupil thoroughly acquainted with the spirit, the characteristic expression, the originality—indeed, with the speciality of the composer whose work is to be performed. There is, for instance, an enormous difference between the method of teaching a composition of a Beethoven and a Chopin, a Sebastian Bach and a Carl Maria von Weber—between the spirit of a Norwegian song and of an Italian tarantella: all these differences of style and expression have to be explained; and, when properly understood, they will prove exceedingly interesting and fascinating to the pupil. Indeed, such a continual desire on the part of the teacher to smooth away the greatest difficulties will reassure the pupil, and will awaken in his mind a feeling of trust and confidence.

Forbearance is also very necessary if the teacher has to do with a careless, impatient, and somewhat impulsive pupil. Some, moreover, are exceedingly nervous, diffident, and entirely distrustful of their own powers. In the first instance the teacher ought to impress upon the pupil, in the kindest manner, the great importance of order and system, the indispensable need of calm and even temper, and he ought constantly to discountenance any impulsiveness, anything being done by fits and starts, or in a rhapsodic, spasmodic way; pointing out that impulsiveness can never lead to a satisfactory result—indeed, that it generally produces the very reverse; for everything that is begun in an irregular manner has to be undone, and will in the end give more trouble than would be the case if the task were undertaken from the very beginning, in a quiet, systematic, and circumspect manner. In the second place, when the teacher has to deal with a nervous and diffident pupil, it will be his duty to convince the student of the practicability and possibility of overcoming difficulties; the idea that anything is impossible must never be allowed to take root in the student's mind. Granted that the difficulties may be great, the teacher will take care to analyse, to explain them, and also show the surest and most practical means by which first to attack and at last to conquer them. Those students again who are wanting in self-confidence must be cheered up; the smallest success must be acknowledged; indeed, the experienced teacher will never be sparing of approval where approval is due. The pupil must be made to feel the undeniable truth of the old sayings, that "constant application overcomes the greatest difficulties," and "that patience and perseverance will triumph in the end." All the remarks which I have made are, however, more directly applicable to older pupils, at least to pupils between fifteen and twenty years of age. With younger children the patience of the teacher is requisite in a still greater degree. In dealing with a child, want of patience may destroy an

entire future career. We should deal leniently with children's many faults; though similar ones must be reprehended with emphatic earnestness in older pupils. The less patience the child shows on the one side, the greater amount of patience should the teacher exhibit on the other: here the taste has to be formed, here maxims have to be instilled into the youthful mind, which will bear fruit only many years after; but above all, the taste of the young pupil has to be studied and afterwards to be guided; the child must be made to feel that it is in safe hands. If a child is of a lively disposition, the teacher will do well to consult this characteristic; if the child evinces a predilection for a certain kind of music, it is best to give in for a little while, and not to force the youthful student to part at once with favourite pieces. With children it is of paramount necessity to play the pieces over to them as prettily as possible: the accentuation should be somewhat sharp; the rhythmical and melodious features may be brought out even with a little exaggeration; but, above all, the time must not be too quick for their executive capacity, lest they should scramble rather than play. By degrees the speed may be increased, but not without a caution to the youthful listener that only an attentive and careful practice will produce the effect as given by the teacher.

It is a decided mistake to force Sonatas or other pieces of any length upon children. The best musical food for young people is found in melodious Exercises, characteristic pieces of one or two pages in length, national Melodies, pleasant Dance-music; indeed, anything that promotes cheerfulness and excites interest and pleasure. All these matters will be spoken of at greater length when we shall have to treat of that very important subject, the choice of pieces; suffice it for the present to say, that the teacher's duty includes the careful and patient consideration and study of the child's taste, aptitude, and disposition.

(To be continued.)

ON THE COMBINATION OF THE ORGAN WITH THE ORCHESTRA, ESPECIALLY IN SACRED MUSIC.

BY EBENEZER PROUT.*

WHEN some months since your secretary conveyed to me an invitation from your Council to read a paper before you, I felt much pleasure in acceding to the request; because, though I am no longer an organist, if I may so speak, "in commission," having been on the retired list for some years, I always take great interest in matters connected with the instrument. Furthermore, though I am not now a member of the College of Organists, I look back with much pleasure to a fact that will probably be unknown to most who are present here this evening—that I was one of the original founders of the College. I well remember attending the first meeting that was called, though I should be afraid to say how many years ago it was.

I believe that there were about a dozen of us who met together to start the institution which has now attained so high and, I may add, so well-deserved a position among musicians in this country. It is, therefore, with a kind of parental interest (if I may be excused the expression) that I regard the College; and I feel to-night like one who, after years of absence, re-visits the scenes of his youth, to find the place which he left as a small hamlet grown to a rich and prosperous city.

In the selection of my subject this evening I have been influenced by two considerations. In the first place, the orchestra and everything connected with it have always been a favourite study with me; and it is easier to interest an audience in that which interests one's self; and, besides this, the subject was one less likely than many others to have been dealt with by those who have preceded me on this platform. An additional reason for my choice is to be found in the fact that church services and festivals with orchestral accompaniment are, I am very glad to know, becoming increasingly common; and while I am sure that there are many organists here to-night who know quite as much about combining the organ with the orchestra as I can tell them, there may be others, especially among our younger players, to whom a few practical hints may be of service.

It will be most convenient if I divide what I have to say to you this evening into two parts. I propose, first, to give a historical retrospect, and to show, as far as practicable, what has been done in the past by the great masters; and, in the second place, to offer a few practical suggestions as to the best way of using the organ in combination with the orchestra in church music. In both branches of my subject I shall labour under one great disadvantage. Few things are more difficult than to give in mere words a definite idea of musical effects. It is, of course, impossible for me to let you hear any of the combinations that I shall have to describe. A friend suggested to me to have some extracts in score copied on large sheets, and hung up in the room; but, apart from any question as to the labour involved in preparing such sheets, a mere quotation of a bar or two would be of little or no use, and I should require at least a quarter of a mile of music-sheets to make myself fairly intelligible. Under these circumstances I must ask your indulgence for the shortcomings which I feel will be inseparable from the treatment of my subject.

The first composers in whose combinations of the organ and orchestra we meet with anything distinctive are Bach and Handel. These two great masters employed the organ in totally different manners. Bach, we know, uses the instrument in his church music continually, for many organ-parts of his church cantatas exist in his own handwriting. In these the harmonies are not written in full—such was not the custom of the time; but the basses are carefully figured from the first bar to the last; and it is inconceivable that the composer, who was so busy, and who frequently had to copy out the entire orchestral

* A Paper read before the College of Organists on February 6, 1881.

parts of his cantatas himself, would have taken the trouble to figure all the organ basses if the harmony were not designed to be played, or if the organ were intended to be silent. There are hardly any indications for the registering to be found in the organ parts. We know, on the authority of Bach himself, that he used a soft 8-foot stop for the accompaniment of the solo voice, and, we may fairly presume, also for the filling in the harmonies of those pieces in which the accompaniment is only written out in two parts—for a solo instrument and the basses. As an illustration of the kind of movement to which I am referring, I may name the air, "Mein gläubiges Herze" (known in English as "My heart ever faithful"), with a violoncello obbligato, from the cantata, "Also hat Gott die Welt geliebt." In the grand opening chorus of the cantata, "Ein feste Burg," in which the chorale is given as a canon between the trumpet and the double-basses, the part of the latter is strengthened by the organ-pedal, and Bach has indicated "Posaune, 16 ft." This is the only example I have found in the examination of 120 of the composer's church cantatas of a specific indication of a stop to be used.

In the cantatas just referred to about a dozen movements will be met with in which there is a part for organ obbligato. In some of these the organ is the only instrument employed, while in others it is used either alternately or in combination with the orchestra. It is curious to note that even where the organ part is on two staves it is not always written out in full. Often the melodic figure of the upper part in the harmony is given, and the bass is figured, showing that the chords were to be filled up. The same thing may be seen in some passages of Handel's organ concertos. In an alto solo in the cantata, "Wer weiss wie nahe mir mein Ende," an unusual treatment of the organ will be seen. The solo is accompanied by an *oboe da caccia*—the predecessor of the *cor anglais*—organ obbligato, and "continuo"—i.e., figured bass. The organ part is nearly all in semiquavers, and adds a fourth part of florid counterpoint to the others, so that we have really a quartet for voice, oboe, organ, and bass. The *continuo* here is not figured, and the organ is clearly treated as if it were another solo wind instrument. I shall presently have to mention a similar treatment of the organ by Mozart. In the cantata, "Wir danken dir Gott," we find in the instrumental symphony which opens it an organ obbligato, accompanied by a full orchestra of strings, oboes, three trumpets, and drums. The organ part here is very florid, quite in the style of a concerto; only the treble and bass are written out in full; but the *continuo* is figured, showing that the harmonies were to be filled up. This piece, moreover, furnishes still more conclusive proof of the correctness of this view; two passages in which the right hand has florid semiquavers have the bass marked "Tasto solo," which, it is superfluous to remind you, means "without harmony." As there is already an upper part making two-part harmony, the indication could have no meaning unless the chords were to be filled up in

the rest of the movement. If all were played as written, in two parts only, the "tasto solo" in these passages would be entirely unnecessary.

The cantata, "Geist und Seele wird verwirret," is interesting, as having an organ obbligato in every movement—the only example I have met with in Bach. The two instrumental symphonies introducing the first and second parts of this cantata, are, without doubt, the first and third movements of a clavier concerto. Here, as frequently elsewhere in Bach's organ obbligato pieces, we find the solo instrument treated in a very florid style. Some rather modern effects are to be found in the opening symphony, of semiquaver passages for the organ supported by chords sometimes for wind only, sometimes for strings alone, and at others for the whole orchestra. In other respects the organ part has no special features.

Only one other example of a curious employment of the organ by Bach remains to be noticed. In the cantata, "Herr, wie du willst so schick's mit mir," the opening chorus has a part marked "corno, ossia organo obbligato." The bass of the organ-part is fully figured, and occasionally a few notes are written on the upper stave. It is evident, as Spitta says in his work on Bach, that the upper part was intended for the horn, but could be played on the organ when there was no horn in the orchestra. The curious thing is that the horn part, when played on the organ, is marked to be divided between two manuals, some passages having the indication "Brust-Positiv," or front choir-organ, and others "Rück-Positiv," or back-choir organ.

I have already said that Handel's treatment of the organ in combination with the orchestra differed essentially from that of Bach. We are fortunately in a position to speak positively on this point, because in the collection of Handel's conducting scores, formerly belonging to M. Victor Schoelcher, one volume, the *Saul*, contains the composer's autograph directions for the treatment of the organ throughout the entire oratorio. It is well known that at the performance of his works Handel himself conducted and played the organ. Dr. Chrysander, who, in the first volume of his "Jahrbücher für Musikalische Wissenschaft," has devoted a long article to a careful analysis of this organ-part, conjectures that the indications were inserted in the score on the occasion of some performance when Handel was himself unable to be present. The conjecture seems reasonable, because the composer would have no occasion to make these notes for his own guidance; and if he did so, there is no reason why they should be found in this one volume only. Moreover, as the art of playing from a figured bass was generally practised in Handel's time, Dr. Chrysander infers that the fact of this noting of the organ effects shows that the composer's treatment of the instrument differed from that usually adopted. If the organ were to be used in the customary manner, any player could have done it without special directions. The whole of Handel's indications for the organ are included in the German Handel Society's

edition of *Saul*; and the examination of this score upsets entirely the prevalent idea that Handel filled up the harmonies in his songs on the soft stops of the organ, as it has been already seen was done by Bach. On the contrary, the airs are either marked "Senza organo," or "Organo tasto solo, e l'ottava bassa"—that is to say, the bass of the organ, played in octaves, was used to reinforce the violoncellos and double-basses. The filling up of the harmonies in the songs was entrusted to the harpsichord. In the choruses, the full organ is mostly employed with the voices. For example, in the opening number, "How excellent Thy name, O Lord," which will be familiar to most of you, the organ in the first symphony merely strengthens the basses of the orchestra. At the first entry of the voices, "organo pieno" (full organ) is marked; in the incidental passages of symphony, "Senza organo;" and in the concluding symphony, "Organo tasto solo e l'ottava." The soprano solo, "An infant raised," has no organ; in the semi-chorus, "Along the monster Atheist strode," the organ in octaves strengthens the powerful unison of the strings, and does not, as might have been expected, play with the voices. "The youth inspired" has again "tasto solo e l'ottava forte;" and in the following fugued movement, "Our fainting courage," we find an indication frequently to be met with in fugued passages—"Organo pieno, come stà in parti"—i.e., the full organ to play the voice parts exactly. It is worth while to remember that the "full organ" referred to was not one of our great concert instruments, but the small organ in Covent Garden Theatre, where the oratorios were given. It is not likely that Handel intended everything to be drowned by a crashing organ-part, as would be the case if the directions "full organ" were to be taken literally with such instruments as those at the Crystal Palace or Exeter Hall.

It would occupy too much time to go in detail through the whole organ-part of *Saul*; but there is one instance worth mentioning of a special effect similar to those which Mendelssohn later employed with so much judgment. In the chorus, "Envy, eldest born of hell!" which you will remember is on a ground-bass, the organ plays the scales in unison, and octaves with the basses, until the great burst at "Hide thee in the blackest night," where "full organ" is indicated, the "tasto solo" being resumed when the ground-bass returns.

In the whole of Handel's works I have only met with three real *organ obbligati*—of course I am excluding the organ concertos, and such concerted movements as may be found in the overture to *Saul*, and the symphony, which is really an organ concerto movement, in the second part of the same oratorio. The first of the pieces to which I refer is the air, "But oh, what art can teach," from the *Ode to St. Cecilia's Day*. Here the organ is used alternately, or in combination with strings and bassoons, the diapasons being expressly indicated. The concluding symphony for the organ is marked "ad libitum;" it is probable that room was left here for a short improvisation. It is worth noting also that in this one passage the

organ-part is only sketched, treble and bass alone being given; in the rest of the movement the part is written out in full. The song, "In the battle fame pursuing," in *Deborah*, has an interesting organ obbligato, in the style of the finale of the second organ concerto. Here the organ-part is marked "e traverso," from which it would seem that the upper part of the organ was also to be played by the flute in unison. The third example is a song in the first part of the Italian oratorio, *Il Trionfo del Tempo*, a good deal of which work Handel used subsequently for *The Triumph of Time and Truth*. Here the organ is sometimes used as a solo, and sometimes to accompany the voice with arpeggio passages. The same early work also contains a so-called Sonata, with organ obbligato, which is in reality a movement of an organ concerto, such as we know it was Handel's fashion to introduce into his oratorios. For the sake of completeness, I may mention here that in the version of the Dead March from *Saul*, transposed into D, and re-scored for *Samson*, which was printed for the first time in the German Handel Society's edition, the organ-part is written out in full, though it is hardly an obbligato in the sense of those just noticed.

A few words should be said about the organ concertos, though these need not delay us long. It is quite evident, from an examination of the scores, that even here the organ-part is only sketched. Very seldom is anything more given than the melody and the bass; and the fact that the harmony was intended to be filled up is evident from the fact that the bass is fully figured, even in many passages where the organ is quite unaccompanied. I have already noticed a similar method of procedure with Bach. It is very seldom that Handel gives any directions for registering. In the set of twelve concertos I find only two. At the beginning of the Andante of the fourth concerto, the composer has marked "Open Diapason, Stop Diapason, and Flute." The same movement contains on the line of the basses the indication "Violoni e violoncelli senza Cembalo e senza Bassons"—violoncellos and double-basses without harpsichord or bassoons—thus proving, in the first place, that the bassoons usually played the bass part, even though the instruments are not indicated in the score; and, secondly, that the harpsichord was employed, presumably in the *tuttis*, though nowhere expressly marked. The other indication of stops is in the first movement of the concerto in B flat, No. 1 of the second set, in which two passages of the organ-part have the indication "Bassons." As no instruments are employed at the time, this must evidently mean the reed stop of that name, frequently to be met with in old organs, though now practically disused. The same concerto furnishes the only example I have found in Handel's organ works of a pedal obbligato; there are some semi-quaver passages for the pedals in the first movement quite in Bach's style; while the second movement, an Andante on a ground-bass, has the organ-part written on three staves, and marked for two manuals and pedal.

With the exception of the movement just referred to there is comparatively little use made by Handel in his concertos of the specialty of organ effects. In the slow movements sustained passages are to be found, but the *allegros* would mostly be quite as effective on the piano as on the organ. A curious proof that the composer made no particular difference in his treatment of one instrument as compared with another for solo purposes is to be found in the fact that the sixth concerto of the first set is written for "harp or organ"—the solo part, to modern ideas, being not specially adapted to either.

(To be continued.)

HARMONIOUS IDEAS.*

MOTTOES FOR FELIX MENDELSSOHN-BARTHOLDY'S "SONGS WITHOUT WORDS."†

The eye, operating together with the ear, often unconsciously evolves an idea in connection with the musical one, and the former, that always active organ, in the midst of sound and tone holds fast to certain outlines, which may shape and perfect themselves, as the music proceeds, into definite form.—R. SCHUMANN.

MENDELSSOHN'S "Songs Without Words" are doubtless amongst the pieces which are selected to the greatest extent for teaching purposes. My many years' experience as a teacher has proved to me that these charming compositions are played with special pleasure by ladies, and that the players often express the wish to have a clear notion of their meaning, character, and expression. Without inquiring if it is allowable or not, or to be recommended or disapproved, to give such explanation of a musical piece that has been received from the composer himself without title or motto, I may be permitted to remark that in most cases pupils play a piece with greater and more soulful expression if their imagination can link the piece with some definite emotion. It is also well known that several of the most popular of Mendelssohn's "Songs without Words," shortly after their appearance received definite names from the public voice without any protest against the label or sobriquet being raised by the renowned composer. I mention, for example's sake, the Hunting, Spinning, and Spring-Songs, and the Funeral March. I dare, therefore, to hope, that my modest attempt to choose, from approved poets, quotations which appear to reflect approximately the musical character of the 36 *Lieder ohne Worte*, may not be unwelcome to the musical public, and especially to the musical world of young ladies, and may be received with kind indulgence.—ERNST PAUER.

(BOOK I.)

- No. 1.—Calmness reigns o'er my spirit,
A still and glassy sea
Is far outspread;
Like to swans
Gliding upon the waters,
Memories over the mirror pass. *E. Geibel.*

* The *Leipziger Signale*, No. 7, January, 1883, contained this article, which also will be of interest to our readers.

† Pauer's edition of Mendelssohn's "Songs without Words" includes these mottoes.

- No. 2.—Loose me, world, ah, let me go!
Lure me not with love's rich treasure;
Leave this heart alone to measure
All its bliss and all its woe.

E. Möricke.

- No. 3.—No greater pleasure in the spring
Than through the groves to ramble.
Where haggards cry and thrushes sing,
And hart and roebuck gambol.

L. Uhland.

- No. 4.—Upon thy snowy forehead
My hands I lay in pray'r,
Beseeching God may keep thee
So pure, so blest, so fair.

Heine.

- No. 5.—Through snow and through rain,
Where the wind howls amain,
Where the mists rise white
From the cave's dark night—
Onward! Away!
Without stop or stay!

Goethe.

- No. 6.—Oh come to me, when daylight sets,
Sweet, then come to me;
When smoothly go our gondolets
O'er the moonlight sea.

Thomas Moore.

(BOOK II.)

- No. 7.—My rest art thou,
My peace and balm,
My ardent vow,
My spirit's calm.

F. Rückert.

- No. 8.—Who can those fair days restore us,
Days, when love first blossom'd o'er us?
Who can bring one hour of gladness
Back from that sweet time of madness?

Goethe

- No. 9.—Peace of Heaven!
Come, oh come into my breast!

Goethe.

- No. 10.—Who knows fond love, alone
Knows my full anguish;
From him whose love's my own
Far do I languish.

Goethe.

- No. 11.—I heard a brooklet plashing
From out the rocky height;
Down to the vale 'twas dashing,
So fresh and silver bright.

W. Müller.

- No. 12.—Oh, list to me! oh, list to me!
And to my humble Canzonetta;
It is for thee—yes, only thee,
Felice notte, Marietta!

Sternau.

(BOOK III.)

- No. 13.—She sends me greetings dear and sweet,
And smiles as if her smile I'd see;
She weeps for me, and thinks of me,
I know, this very moment's beat.

R. E. Prutz.

- No. 14.—I know not what mean my fancies,
With gloom my soul is fraught;
By one of the old romances
Pervaded is every thought.

H. Heine.

- No. 15.—She is mine! she is mine! still burns her kiss
Upon my rapture-steeped lips.

E. Geibel.

- No. 16.—Oh, my heart, contented rest thee,
Yield not thus to grim despair;
Good with which thy God has blest thee
Mortal from thee cannot tear.

Victor F. Strauss.

- No. 17.—The glorious beam of sun is fled,
The fragrant roses all are dead,
My love to grave is carried;
To gloomy lands I take my way,
'Mid winter-storm without one ray.

L. Uhland.

- No. 18.—'Tis from her eyes thy tears are streaming,
'Tis on thy mouth her sweet smiles dwell;
And all thy thought, desire, and dreaming,
If thine or hers, thou canst not tell.

E. Geibel.

(BOOK IV.)

- No. 19.—Dreaming gaze I, as the river
Springs to life beneath the willows,
Wavelets meet, converse, and quiver,
Then roll down in rippling billows.

C. Scheurlin.

- No. 20.—My spirit yet was fresh and young,
Within my veins how warm the fire!
Within my heart what glow had sprung!

Goethe.

- No. 21.—Oh, gloomy hour! oh, day of gloom!
When from each other riven,
From out my heart's most inner room
Are peace and gladness driven.

E. Geibel.

- No. 22.—Be consoled, thou heart so woeful,
Be consoled, and grieve no more.

H. Rau.

- No. 23.—As rose the Muezzin's voice in air,
In midnight call to wonted prayer,
It rose, that chanted mournful strain,
Like some lone spirit's o'er the plain.

Lord Byron.

- No. 24.—Of all the gifts in fortune's measure
The richest prize I call my own;
Thee I possess, my life, my treasure,
What need I more than thee alone?

Wolfgang Müller.

(BOOK V.)

- No. 25.—From out thy love's full number
Cast on me one—but one kind ray
Of heavenly day,
And lo! this storm-tossed heart is lulled in
slumber.

E. Geibel.

- No. 26.—There rings o'er the scene the horn's loud
lay,
And rouses the bright-clad bride of the day;
The sun o'er the mountain and valley ad-
vances,
And as its beams o'er the landscape play
Wakes all to joy by its life-giving glances.
Arise! Arise! Arise!

Wolfgang Müller.

- No. 27.—Four old war-scarred heroes on their
shoulders
Bear thee to thy final home in glory;
While the drum-roll tells the mournful
story,
March thy grenadiers as sad beholders.

Lenau.

- No. 28.—Thou art risen, morning sweet;
In tuneful chords of music
Thy roseate hues I greet.

Th. Körner.

- No. 29.—Oh, come to me, when through the night
The starry host shines clear,
When o'er the sea, by fair moonlight,
Our gondola we steer.

E. Geibel.

- No. 30.—Oh, gale so mild and sweet,
On thee borne lightly,
Spring songs invite me
The violets soon to greet.

L. Uhland.

(BOOK VI.)

- No. 31.—From heaven's clouds abounded
On earth a peaceful balm;
The evening bells resounded,
And Nature slept in calm.

Fr. Rückert.

- No. 32.—One thing, but one thing, will ne'er be
failing;
It is the yearning that never is quenched.

C. Klingemann.

- No. 33.—The village organ's solemn strain
Echoes the pious song,
With step devout the reverent train
From out the chapel throng.

R. Reinick.

No. 34.—Whirl thee, distaff, ever whirl thee,
Turn thee without halt or rest.
E. Geibel.

No. 35.—But she has become a rover,
And gone to a far-off bourne;
Pass over, ye sheep, pass ye over,
Your shepherd is all forlorn.
Goethe.

No. 36.—Tones that but flatter,
Notes of mere patter,
Rouse not the fair one from golden sleep.
C. Simrock.

GUSTAV NOTTEBOHM AND THE BEETHOVEN SKETCH-BOOKS.

By J. S. SHEDLOCK.

THIS well-known writer on music died at Graz, on the 29th of October, 1882. Born in 1817, he studied the piano and composition under L. Berger and the celebrated contrapuntist Dehn. In 1840 he went to Leipzig, and became the intimate friend of both Mendelssohn and Schumann. In 1846 he settled in Vienna. He was a great Bach connoisseur, and took an active part in the compilation of the *Gesamt Ausgaben* of Bach, Handel, Beethoven, and Mozart; but he will be longest and best remembered by the profound and critical investigations which he made of Beethoven's sketch-books. Some of the results of his researches were made known to the musical world in his "Beethoveniana" published in 1872, and also in a series of articles entitled "Neue Beethoveniana" which appeared in the *Musikalisches Wochenblatt* from 1875 to 1879. Herr Pohl, writing from Vienna in December, says of Nottebohm:—"His loss is irreparable, and his friends will never forget him." We propose to speak a little about his work; and thus to show, not only Beethoven's peculiar—nay, unique—method of writing down and developing his thoughts, but also the patience and industry of the learned decipherer. Gustav Nottebohm has done far more than collect merely curious and interesting facts; he has been able definitely to fix the dates of composition which before were uncertain, to settle disputed points in the printed texts, and generally to render our knowledge of Beethoven's compositions more exact, and therefore more valuable. Let us first turn to the symphonies. In the "Beethoveniana" we have an explanation of the two extra bars printed in the third movement of the C minor symphony in the old Leipzig edition, at the return of the principal theme of the scherzo after the trio. There was originally a repeat sign at this place. In 1812 Beethoven himself removed it in revising the instrumental parts now in the library of the *Gesellschaft der Musikfreunde* in Vienna. The bars for both first and second time were by mistake retained in the first printed score, although the repeat was not marked. This notice of the mistake is of some importance, for Schindler in his biography of Beethoven, maintains, though seemingly against reason, that the added bars are right. We may also mention that the wonderful passage leading from the scherzo to the finale was an afterthought: the movement was to have ended in quite an ordinary manner. As a curiosity we give one of the sketches for the opening of the scherzo (Ex. 1); the first four bars were afterwards wisely abandoned. Some sketches on loose but connected sheets of music paper reveal to us two interesting facts in connection with the opening *allegro* of this symphony. The flowing and passionate principal theme was not born in

a day, but gradually evolved out of the four first notes ("Fate knocking at the door"); and again, side by side with preliminary sketches for this movement we find the commencement of the Concerto, Op. 58, the opening notes of which bear a strong rhythmical affinity to the "Fate" notes just mentioned. While on the subject of resemblances we would call attention to the first nine notes of the scherzo of this symphony, which are note for note the same as the first nine in the finale of Mozart's Symphony in G minor, key and rhythm, however, being changed. Beethoven was certainly aware of this fact, for among the sketches to this third movement he has copied down the first twenty-nine bars from the Mozart finale. The first sketch of the Andante (Ex. 2) underwent considerable change before assuming its present form.

Herr Nottebohm gives many important details with regard to the date, origin, and development of the Pastoral Symphony. We shall not, however, stop to notice them, but cannot refrain from giving some remarks written by Beethoven on the sheets which contain sketches of the symphony. These remarks (which we will not spoil by translation) give one a pretty clear idea of the composer's views with regard to programme-music. They are as follows:—

"Jede Mahlerei, nachdem sie in der Instrumentalmusik zu weit getrieben, verliert."

"Sinfonia pastorella. Wer auch nur je eine Idee vom Landleben erhalten, kann sich ohne viele Ueberschriften selbst denken, was der Autor (will)."

"Auch ohne Beschreibung wird man das Ganze welches mehr Empfindung als Tongemälde erkennen."

"Man überlässt es dem Zuhörer die Situationen auszufinden."

A Beethoven book of the year 1803 (published in 1880) contains remarkable sketches of the "Eroica" Symphony. We are able to trace, though not quite from its commencement, the growth and development of a work which represents the important transition period between the composer's so-called first and second styles. From these extraordinary and highly instructive memoranda we learn that Beethoven reached the goal he had in view only by slow and oft-times painful marches. As an example of minute detail we may notice the two tonic chords which now so resolutely and defiantly open the symphony. They were not settled till a very late period, probably only when the work was being copied out. In the first sketch in the above-mentioned book, the commencement was as follows: Ex. 3a. and later on we find Ex. 3b. The principal theme (so curiously like the beginning of Mozart's orchestral introduction to his early opera *Bastien and Bastienne*) slowly assumed its present form; while the number of times it should be heard in the exposition and the choice of keys for these successive entries long remained doubtful. It is interesting to learn that the episode in E minor was a settled matter before the working-out section was even commenced, and so also was the celebrated prophetic horn passage before the actual return of the principal theme. This is evident from a sketch at the beginning of the book. Beethoven tried in various ways to carry out his plan, and in one particular sketch the passage is in even harsher form than the printed one. The "Funeral March," with the exception of the middle section in C major, was created, as it were, bar by bar. The earliest sketch of this movement commenced thus (Ex. 4); other great composers worked out and completed, mentally, a theme, a section, or even a whole movement, before committing it to paper; Beethoven, on the contrary, photographed, as it were, his thoughts as they passed before him. After all, these sketches are but a pale reflection of the living and reason-

ing powers of the composer. They are naturally read and studied with interest, and are in many ways of great value; but even if we examine every sketch and master every detail, we have not penetrated into the secret of the composition; we have not found the philosopher's stone capable of turning dross into gold as Beethoven often turned comparatively commonplace themes into melodies teeming with life, beauty, and charm; in short, we have not discovered the art of composing great symphonies. The sketches are indications of the composer's thoughts, not the thoughts themselves. To return to the "Eroica": the third movement was to have been an ordinary minuet (see letter in Ex. 5), and was first sketched thus (Ex. 5a). Then we have Ex. 5b and after that Ex. 5c, by which we see that Beethoven did not arrive at the definite form *per saltum*. The composition of the finale appears to have cost him far less trouble than the three preceding sections. From the outset, as shown in a remarkable sketch, Beethoven had a very clear conception of the form of the whole movement. Herr Nottebohm in summing up the contents of this "Eroica" sketch-book, bids us carefully observe that all the most striking and characteristic features of the symphony—those in fact which specially bear the stamp of Beethoven's genius—were not the work of the first moment, but brought to light after much effort and continual seeking.

Two facts with regard to the Seventh and Eighth Symphonies are of interest. The theme of the second movement of the Seventh was written about six years before he actually set to work at the symphony. The theme is to be found amongst sketches for the second and third movements of the quartet in C (Op. 59, No. 3), and it is even supposed that Beethoven meant it to form part of that work.

There is a passage in the first movement of the Eighth Symphony, which, though printed correctly from the original manuscript, is in accordance neither with Beethoven's sketch of the passage in one of his books, nor with the alteration which was made by him on a violin part used at the first performance of the symphony in Vienna, and which, therefore, represents his latest wish concerning the passage.

In a book belonging to the year 1815, and close to one of the last sketches for Op. 102, No. 2, we find Ex. 6. Though Beethoven did not at that time begin the composition of the Ninth Symphony, yet we certainly find here the germ of the theme of the second movement. The real work commenced two years later, in 1817. We then have sketches of the first allegro, and the phrase just quoted is jotted down again, and followed by some developments. As in the "Eroica," so in this symphony, he hesitated about the opening bars, deciding at last for the sextolet movement. In 1818 he first seems to have thought of introducing voices in the adagio or a finale, either of the Ninth or some other symphony. It was to be a pious song to the words *Herr Gott dich loben wir—alleluja*. For several years the work was interrupted by the sonatas Op. 109, 110, and 111, the "Missa Solennis," and the overture Op. 124. It was taken up afresh in 1822. The theme of 1815 is again, for the third time, noted down; and we also find Ex. 7. We know from a letter of Fischerich to Charlotte von Schiller, that as early as 1793 Beethoven had thought of setting Schiller's "Ode to Joy" to music, and again in a sketch-book of 1818, we find

Freude schöner, etc.
Overture ausarbeiten

followed by the words with music. Part of the latter was afterwards used for the overture Op. 115. The year 1823 was specially devoted to the Ninth. The adagio was finished before the opening movement. In 1822 or 3 he

had not settled about the finale whether or no it was to be instrumental. He gives a sketch of a finale which he afterwards used for the quartet Op. 132, but has a note to this effect.

Vielleicht doch den Chor Freude schöner.

Herr Nottebohm gives a great number of sketches for the finale, all of which are highly interesting. The Choral Symphony is not only the greatest of the nine, but the one which gave most trouble to the composer.

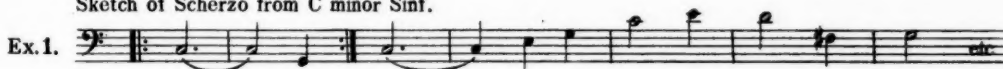
In one of the "Neue Beethoveniana" articles, we have a curious and, especially to pianists, valuable notice of some changes in the pianoforte part of the concerto in G major (Op. 58). After the work was written pianos had come into use with extended compass. There is a score of the concerto in Beethoven's own handwriting, in which there are many variations from the printed text, and in some, advantage is taken of the extended key-board. They were probably intended for the composer's own use; for when he performed the concerto on Dec. 22, 1808, at Vienna, Czerny relates "that he played in a petulant manner, and in some passages introduced more notes than were to be found in the music." Nearly all the musical extracts given in an article on the pianoforte concertos Op. 19 and 15 are taken from a Beethoven sketch-book in the British Museum. On all four sides of one sheet there are sketches of the three movements of Op. 19, from which one may conclude that the posthumous Rondo for piano and orchestra did not, as has been conjectured, originally belong to the B flat Concerto. Again, from preparations for a cadenza to Op. 19 to be found amongst some early sketches of Op. 15, Herr Nottebohm imagines the latter to be the later of the two. This, indeed, is confirmed by a letter written from Beethoven to Breitkopf and Härtel in 1801.

Almost every word in the Nottebohm articles, and certainly every extract from the sketch-books relating to the pianoforte sonatas, would prove interesting and attractive to musicians, for of Beethoven's works they are perhaps the best known and the oftenest played. We do not intend to give even a brief summary of the matter, but merely to mention a few particulars to show how slowly and laboriously these great masterpieces were brought into their present shape. The beautiful sonata in E major (Op. 14, No. 1) was the result of no sudden inspiration. Of the exposition of the first movement we have four long sketches, and only in the last does the second theme (as we know it) occur; the conclusion of the exposition differs materially from the printed form. The working-out section evidently gave much trouble to the composer. A sketch of the opening of the second movement occurs thus (Ex. 8), and it is one of many examples of Beethoven's marvellous powers of turning a theme of ordinary character into one of exquisite charm and beauty. The sketch of the trio shows that it was to have been in E major, instead of C as it now stands. The last movement was at first very different from its present form.

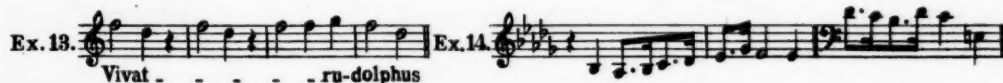
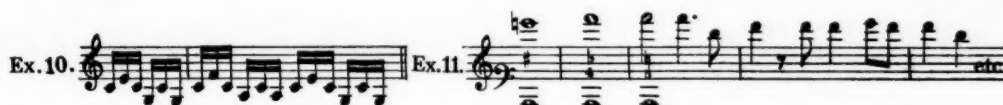
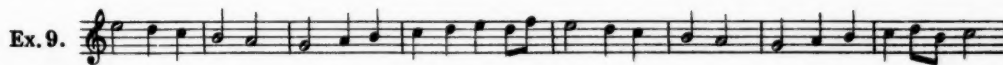
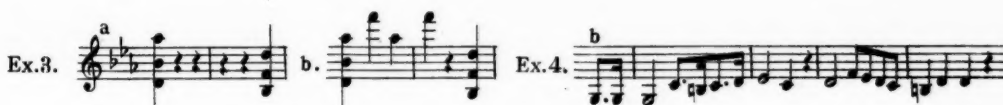
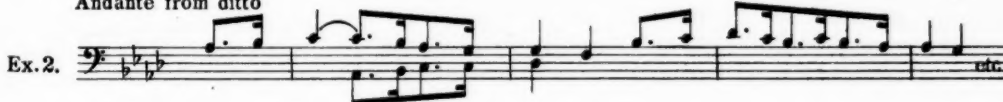
In the celebrated sketch-book of 1803 we meet with some scale passages in tenths, in contrary motion, &c., which would lead us to believe that Beethoven was putting himself into training for some special pianistic feat. And, indeed, after these come sketches for one of his most brilliant and bravura-like compositions for the piano—the celebrated Waldstein Sonata, Op. 53. It requires, indeed, some power of self-restraint not to give the whole of the musical sketches with the remarks accompanying them. The middle theme of the first movement appears in the following mild form (Ex. 9). Ferdinand Ries asserted that the Andante in F was originally intended for the second movement of this sonata, and there is evidence in the sketch-book in favour of his

BEETHOVEN SKETCHES.

Sketch of Scherzo from C minor Sinf.



Andante from ditto



R. WAGNER'S ALBUM - LEAF.

In das Album der Fürstin M. (1861.)

Con moto.

Leicht bewegt.

PIANO.

p

p

p cresc.

dim.

p

cresc.

dim. *poco riten.* *a tempo* *p*

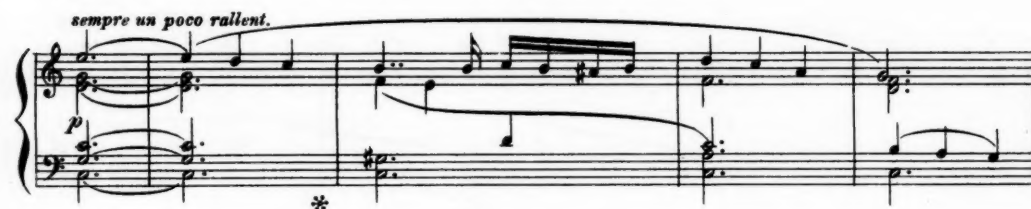
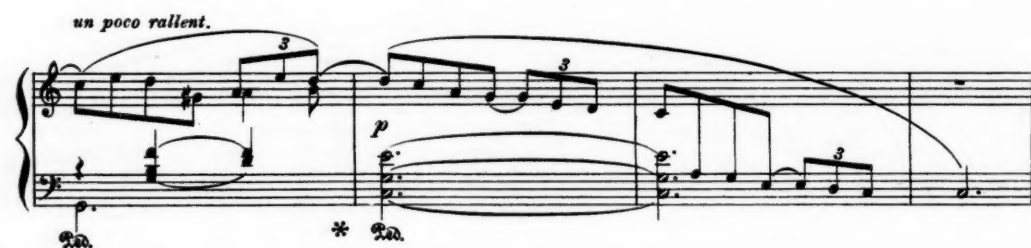
cresc.

p

p cresc. *dim.*

p

espressivo



statement. The beginning of the Rondo was at first traced out in quite a different form from the printed version; and the present principal theme came into existence with peculiar slowness. Pianists with small hands will be sorry to learn that Beethoven originally wrote the commencement of the middle section of the Rondo thus (Ex. 10). An early sketch for the presto finale contained only 26 bars, and was written in 2-4 time. In the "Neue Beethoveniana" there are many interesting remarks about the Sonatas Op. 10, Nos. 1, 2, and 3, Op. 13, 22, 79, and 101.

There are traces of the great Sonata Op. 106 in a sketch-book, in two pocket sketch-books (which he used out of doors), and in some loose sheets now in the Royal Library at Berlin. The first sketches of all four movements have been preserved, but some of the more advanced have, it seems, been lost. Ex. 11, with the figured bass, will render more interesting the empty fifths and sixths in the passage immediately preceding the recapitulation section of the first movement, although the notes in the printed version are somewhat different. As in the sketch quoted, so here Beethoven must have had in view certain harmonies. The beginning of the Scherzo was a source of trouble to the composer, who tried it in a variety of forms (Ex. 12), of which we only give a few. Among the sketches of the first movement we find Ex. 13, showing that Beethoven intended to write a song or chorus in honour of his friend the Archduke Rudolph. It is not known whether it was ever completed, but, anyhow, the last two bars of this sketch became in metamorphosed shape the principal theme of the Allegro of Op. 106. So says Herr Nottebohm, and surely he might have added that the two first bars of the same sketch form the germ of the Scherzo theme. There are but few traces of the Adagio. For the fugue Beethoven tried ever so many themes. One in B flat minor we copy from a pocket sketch-book of 1817 (Ex. 14). It is worthy of note that in this very book we find two passages copied from Bach's "Wohltemperirte Clavier," Bk. 1, No. 22, a fugue in the same key as the last musical quotation, two passages from the same composer's "Art of Fugue" (No. 4), and one from Marpurg's "Abhandlung von der Fuge," showing a fugue theme in contrary and retrograde motion. At this time Beethoven was also occupied with his quintet fugue for strings.

(To be continued.)

OUR MUSIC PAGES.

THE Beethoven themes are taken from the composer's sketch books, and are intended to illustrate the previous article on Nottebohm and the sketch-books.

Richard Wagner's "Albumblatt" in C, for piano, was written in the year 1861. It is short and attractive, and will serve as a double souvenir to the many admirers of the master. It will remind them in a pleasant and soothing manner of the great tone-poet; while the melody, so like Walther's Song in the *Meistersinger*, will recall to them one of the last and greatest successes of Wagner's music in England.

Foreign Correspondence.

MUSIC IN BERLIN.

February, 1883.

MY hopes and expectations that after the first three busy months of the winter the remainder of the season would flow along in a more tranquil way have, unfortunately, not been realised. Scarcely had the Christmas family

troubles come to an end when the flood, or, rather, the torrent of concerts rushed on with irresistible force, and made the life of the reporter—obliged, besides, to take notice of a dozen or more theatres—far from enviable. The professional critic is not allowed to choose, and so becomes the victim of every Mr. X or Mrs. Y who thinks it an artistic necessity to unfold his or her talents before the public of the "Singakademie." One of those rare evenings, when all the misery of a metropolitan concert life could be forgotten, and the public, as well as the professional men, were united in common enthusiasm, was the concert given by the pianist and composer, Eugene d'Albert, on the 10th of January. The programme of this concert was not remarkably interesting, for—a "Suite" in five parts of his own composition excepted—d'Albert played only the usual favourite pieces of every virtuoso, but he played them with stupendous mechanism, beautiful and expressive touch, and original taste. Moreover, the young artist, who looks as if he had not yet reached his twentieth year, although he has already the title of "Hofpianist des Grossherzogs von Weimar," proved himself in this Suite a composer of talent.

If there was no surprise, as in d'Albert's concert, the pleasure was not less in hearing one of our "native" pianists, Fräulein Adele aus der Ohe, at the last Monday concert. This young artist, a pupil of the late Theodor Kullak, and known to the Berlin public for several years as a talent "hors ligne," has attained an unusual degree of perfection since she undertook last summer the pilgrimage to Weimar, necessary to every worshipper of the piano, and studied during several months with Franz Liszt. As I know by confidential communication, there was not one among the great number of young artists, either male or female, who met for the same purpose last summer in Weimar, with the exception of d'Albert, who excited the interest of the "Gross-Meister" to the same degree as Adele aus der Ohe. And to what extent she has profited by his instruction was shown by her splendid playing of a toccata and fugue of Bach, the "Hungarian Rhapsody," and the "Pesther Carneval" of Liszt. Her exquisite taste, manly force, and infallible technique, excited just and general admiration; and I am willing to subscribe to the judgment of our most competent critics, who declare Fräulein aus der Ohe equal to her great rivals, Sophie Menter and Anette Essipoff. A remarkable feature of her talent is her wonderful memory; as far as I know she is the first pianist who plays, not only her large repertoire of solo pieces, but also the most complicated ensemble music, classical and modern, without book. I confess that this gift adds essentially to one's pleasure in listening to the talented artist. If it is generally acknowledged that it is useful, and almost necessary, for a virtuoso to play solos by heart, why should it not be also an advantage for the performance of chamber music, if the players are independent of the printed music? The *conditio sine qua non* of the success would be, it is true, that not the slightest slip of memory should happen; and I doubt if there are many artists capable of fulfilling this condition.

Virtuosos of less distinction will try in vain to attract the interest of our public at a time when the culture of orchestral music has reached a height never before known in Berlin. Our first orchestra, that of the Royal Opera House—whose forces were paralysed for many years by the retrograde taste of its conductor, Obercapellmeister Taubert—promises, now that the latter has retired, and the intelligent Capellmeister Radeke has taken his place, a series of interesting concerts. Radeke—who has proved his ability and his inclination to follow in the path of

progress on many occasions, especially in the *reprise* of Wagner's *Tristan und Isolde* some weeks ago—commenced his new sphere of action by giving a symphony of a hitherto unknown composer, August Klughardt, a work remarkable for richness of ideas as well as for excellent workmanship, which showed its author as a master in counterpoint and instrumentation. If it were not rash to judge of an opera merely from reading it, and without having seen it on the stage, I would predict the same success for Klughardt's *Gudrun*, which is now being studied in the Royal Opera House, and which will be ready shortly. Coming to the rivals of the royal orchestra, I must name first of all that of Bilsen, which in the number and capacity of its members is almost equal to the former; and with its interesting programmes, proves a great attraction to the lovers of classical, and especially modern instrumental music. As the Bilsen Concerts take place every evening, the provision of orchestral music would seem to be sufficient even for a town of 1,200,000 inhabitants; but we have a third excellent orchestra, the Philharmonic, mentioned in my last letter; and a fourth, engaged in the "Wintergarten," and playing there also every evening under the direction of Julius Laube, whose performances are not inferior to the others. Finally, there is the "Symphonie-Capelle," which has a smaller public, and plays only twice a week; there also are to be heard classical symphonies, overtures, &c. Evidently, all this is too much for our ears, and might be taken rather as a symptom of disease, resulting from the unnaturally rapid development of the German metropolis, than as an artistic advantage; for even if Berlin were a rich city, and had a million more inhabitants, it would not be able to sustain five orchestras of first rank, and to keep them in the elasticity of humour necessary to make good music.

Meanwhile, I should not like to miss one of them, least of all the "Philharmonic," whose importance to Berlin musical life becomes every day more evident. The manager of this musical union, Hermann Wolff, a remarkable artist, who has studied music seriously, does not look upon the "Philharmonie" as a mere business. He understood that something ought to be changed before Berlin could claim the rank of the first town in Germany also in musical matters, and he found the right way by creating this society, the chief functions and services of which I detailed in my last letter. The new year has given new proofs of the activity of Hermann Wolff and his "Philharmonic." In the next series of concerts we are promised an abundance of unknown and rarely-performed music, among which the "Charfreitag-Zauber" from Wagner's *Parsifal*, a symphony of Saint-Saëns, a symphonic poem of Mihalowitsch, Berlioz's *Romeo and Juliette*, &c. For the solo performances of the first three concerts have been chosen—D'Albert (in place of Frau Essipoff, who is unable to come), Wilhelmj, and Franz Rummel, once the best pupil of Louis Brassin, now an original master himself. And, as if to unite the parties of modern and classic music, standing in rather sharp opposition to each other in Berlin, the same orchestra will give a series of concerts under the direction of the chief representatives of the latter party—Blümler (Singakademie), Rudolf (Stern'scher Verein), Joachim (Hochschule für Musik). I need not tell you the names of the composers which will fill the programmes of these concerts.

As to the reproductive side of our musical life, under the masterly direction of Wüllner (Dresden) and Karl Klindworth, neither the quantity nor the quality need detain me very long. The only new opera of a German composer worth speaking of is Klughardt's above-men-

tioned *Gudrun*, and even this one has still to pass through the fiery trial of the lamps. Chamber-music is somewhat better represented. Ernst Eduard Taubert has given us a piano-quartet, which I do not hesitate to place in the immediate neighbourhood of Schumann and Brahms; and the gracious and amiable Heinrich Hofmann has produced a quintet for strings and flute, remarkable for the beauty of its melody, and for more solid workmanship than we are accustomed to from this composer. A branch of art proportionally productive in Germany is the history and science of music; and the large "Encyclopædia" of Mendel and Reissmann, to which has recently been added a supplementary volume, is—although a work of this size can be called neither perfect nor complete—an honourable achievement for the collaborators, as well as for the publisher, Robert Oppenheim in Berlin. Another book of Reissmann lately published by the same editor, "The Life and the Works of Weber" (Carl Maria von Weber, sein Leben und seine Werke), merits equally the attention and the interest of all amateurs, as the author has had the good fortune to get hold of much precious and hitherto unknown information by personal intercourse with the grandson of the great composer, Hauptmann von Weber, in Dresden.

MUSIC IN NORTH GERMANY.

LEIPZIG, February, 1883.

WE neglected the chamber concerts in our former letters, and will, therefore, now begin with them. The string quartet is composed of the two Concert-meisters Röntgen and Petri, who lead in turn, of Herr Bolland (2nd violin), Herr Thümer (viola), and of the two cellists, Herr Klengel and Schroeder, who likewise alternate. The piano is generally played by Herr Capellmeister Reinecke. We have already had seven concerts for chamber-music. On January 27th the programme was wholly consecrated to the memory of Mozart, and included the quintet in G minor, the trio for piano, clarinet, and viola, a serenade for wind instruments, and a fantasia and fugue in C, in which latter piece Herr Reinecke so charmed the audience that he was called back three times, and at last played the *Larghetto* from the *Krönungs* concerto.

Of Beethoven we have heard several quartets; of Schumann the piano quartet in E flat, the *Fantasie*, Op. 17, executed by Miss Agnes Zimmermann, from London, and the quartet in A; of Schubert the *Forellen* quintet; of Brahms the sextet in B flat; of Rubinstein the trio in B flat; and of Jadassohn a new quintet for pianoforte and strings, which was well received. Miss Zimmermann, besides the pieces mentioned, also played smaller ones by Handel, Reinecke, and Jadassohn; and Frau Schimon-Regan interpreted in a charming manner Beethoven's "Busslied," and other *Lieder* at one of the *soirées*. The opera has not brought any novelty. Herr Director Stagemann has not yet succeeded in completing his opera *personnel*; and, therefore, the opera in Leipzig leaves many wishes unfulfilled; though, on the other hand, it must be acknowledged the exclusive Wagner cultus has ceased. Spohr's *Jessonda* has been produced in, generally speaking, a very dignified manner. We are rich in extra concerts, but will only mention those of the two Gesangsvereine, Arion and Paulus, with excellent choirs for male voices; and the concert of the piano player d'Albert and the violin virtuoso Viardot. The Arion performed a new and meritorious composition by Markull; Paulus the music to *Edipus*, by Herr Capellmeister Lassen, from Weimar (a serious, dignified, though somewhat monotonous composition); and, besides

a quantity of smaller works. Herr d'Albert, who has quickly acquired great renown, and who has excited, chiefly in Berlin, great enthusiasm, must have been badly disposed the day he appeared in Leipzig, for he played the "Etudes," by Schumann, and the A flat "Polonaise," by Chopin, in an unartistic and, as regards *technique*, unfinished manner; he succeeded better with the "Berceuse." He rendered his piano unserviceable after the first piece, so that he was obliged to play the other numbers on a small piano, by Blüthner, which happened to be in the room. Herr Viardot proved to be a very elegant, excellently-schooled virtuoso, with a brilliant tone.

The twelfth Gewandhaus concert took place on the first day of the new year. The orchestra played the seldom-heard overture of Nicolai on the choral melody "Ein feste Burg," and Beethoven's Fifth Symphony. The soloist for that evening was Herr Capellmeister Reinecke, who played his concerto in F sharp minor, well known to our public; it again met with great success. Herr Reinecke plays with grace, poetry, and passion; he may, perhaps, never bring the public into such a state of ecstasy as Rubinstein, or any other modern virtuoso, but his style is of the purest, and he pleases and satisfies. Fräulein Assmann sang in the same concert, and met with a very cordial reception. A young alto singer, Fräulein Hermine Spiess, from Frankfurt-on-Main, who sang for the first time on 4th January, in the Gewandhaus, pleased greatly. Fräulein Spiess is a first-class singer, with a magnificent voice, musical intelligence, and a perfect knowledge of the art of singing. The second soloist of the evening was the renowned Concertmeister de Ahna, from Berlin, who was much applauded after playing the ninth concerto of Spohr, and the Romance in F by Beethoven.

The orchestral works performed that evening were a Sinfonie in G by Haydn, the *Oberon* overture by Weber, and overture, scherzo, and finale (Op. 52) by Schumann. Herr Reinecke, who intended on the 1st January to play, besides his concerto, variations on a theme of Bach, but was then hindered from executing them by a refractory pedal, surprised the public by playing his composition during the interval between the parts; and he received very great applause. On the 11th January we had the concert for the benefit of the Orchestra Pension Fund, with Rubinstein's Ocean Sinfonie. This work consisted formerly of four movements, to which the composer has added, in course of time, three more, and has thus made it too long for a *repertoire* piece. The execution by our orchestra was a very good one. We heard besides, the *Ruy Blas* overture of Mendelssohn. The soloists were Herr Leschetitzki (from Vienna) and Herr Gumbert (member of the orchestra). Leschetitzki, the famous piano virtuoso, played Schumann's concerto, but without obtaining great applause. Herr Leschetitzki was more successful with his solo pieces—Notturmo by Chopin, Scherzo by Mendelssohn (Op. 16), and Gavotte by Raff. Herr Gumbert played with his wonted brilliancy the Notturmo for horn by Reinecke. At the fifteenth concert we had Cherubini's "Abenceragen" overture, and Schumann's Symphony in D minor, and a new concerto for violin by Moszkowsky. The concerto is decidedly too long, but still interests; it was excellently played by Sauret, but still more perfect was his rendering of the Rondo capriccioso of Saint-Saëns, which ensured for him a truly phenomenal success. Fräulein Orgeni sang, but was unhappily not in good voice. The sixteenth concert opened with Schubert's B minor Symphony, and closed with Mozart's in E flat: both works were executed in an accomplished manner. The third orchestral work was an overture to Tieck's "Der blonde Eckbert" by Rudorff, which was well received. The cello virtuoso Julius

Klengel played a concerto of his own composition, and several solo pieces, with a well-merited success, and Frau Schimon-Regan sang, in her own excellent manner, a charming aria from *Orpheus and Eurydice*, by Haydn, and Lieder by Hiller and Schumann. The seventeenth concert included Schumann's *Paradise and Peri*, performed to perfection; above all, choir and orchestra and the solo part of Fräulein Spiess were brilliant; unhappily, Fräulein Kufferath, the singer of the *Peri*, was not quite so well disposed; only from the poetic side was her rendering exquisite. Most charming was the voice of the youthful singer Fräulein Louise Verhulst; and excellently well did Herren van der Meden and Schelper acquit themselves of their respective tasks.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, Feb. 12th, 1883.

CARNIVAL has been reigning during the last few weeks—a short but very noisy festival, with perpetual fiddle sounds in triple measure. Like the tide raised by a storm, concerts are now approaching, and day by day our eyes discover a new bill on the walls of the pleasure-seeking imperial town. There is only one concert of importance to mention, the sixth Philharmonic, which took place yesterday. The programme included Beethoven's "Leonore" overture, No. 2; Adagio and Scherzo from the sixth symphony of Bruckner; a cello concerto by Eckert; and the symphony in C minor by Spohr. The last number was quite—yes, it was indeed—a novelty for the whole audience, as the Philharmonics, till now, had performed only the well-known "Weihe der Töne," and that twenty years ago; it was likewise given by the Gesellschaft der Musikfreunde in 1855, and by the *ci-devant* Concerts Spirituels four times at a much earlier period. The last-named society had produced also Spohr's "Historische Symphonie" for a *doppio orchestra* ("Irdisches und Göttliches im Menschenleben"), a symphony in C, in E flat, and the said C minor; but that was in 1844, and a private rather than a public performance. The Philharmonics decided therefore that it was better to look back rather than to lament the want of new symphonies, or to risk a new, unknown, and doubtful comer. In hearing such symphonies of an earlier time the want of dramatic style prevents anything like a deep impression. This was the same with the C minor; only the soft adagio pleased much. Nevertheless, the work was interesting, for it showed how much our pretensions have increased in that direction. The concerto for cello, often heard in Berlin, was well performed by Herr Hummer, of the Hofopera orchestra, and Professor at the Conservatoire, one of our best soloists, and an excellent quartet player. The two movements of Bruckner's symphony displayed the same qualities, good and evil, of his other works—moments of surprising invention in thoughts and instrumentation, and yet want of thorough realisation—what a pity for so much undeniable gift! Beethoven's overture, performed in masterly style, was the great treat of the day. In the third "Heilmesberger" concert were heard Schumann's quatuor in A and Beethoven's in F (Op. 18), and the septuor by Saint-Saëns, in which the trumpet produces a singular effect, little fit for chamber-music. The working-out, however, is clever, and the number pleased; the charming minuet and trio being even repeated. The new violin virtuoso, Herr Ondricek, gave another concert, filled to the last seat; the applause, as before, great and well merited. Three piano concerts are worth mentioning: one by Herr Peter

Schostakoffsky from Moscow; the two others by two Viennese ladies. Schostakoffsky, director of the *musical-dramatique* society in Moscow, showed an uncommonly fine *technique* and power, combined with rhythmical feeling and taste. His programme, with the exception of Liszt, included only Russian names, as Rubinstein (trio, G minor), Liadow, Rimski-Korsakow, and Tschaiikowski. He received much applause, and had the advantage of the co-operation of Herr Hellmesberger (violin), and his daughter Frl. Rosa (song). The two ladies, Frl. Johanna von Seemann and Marie Baumayer, are well known as pianists of most refined taste; their audience being, as ever, the *crème* of distinguished circles. The programme of the former contained the right sort of chamber-music:—Schumann's trio in F (with Hellmesberger), Beethoven's sonata (Op. 110), and quintet in B minor by H. Grädener; that of the latter—Quatuor, in A minor, by Brahms (likewise with Hellmesberger), Beethoven's sonata (Op. 111), and smaller pieces by Couperin, Handel, v. Herzogenberg, Chopin, Liszt, Henselt, and Volkmann. In a second concert the much-esteemed singer, Felice Mancio, again gave proof of his versatility. He sang songs in different languages, French, German, and Italian; and each composer in his own style.

Next to concert-givers the first name to mention is Gounod and his opera *Der Tribut von Zamora*, performed in the Hofopera on January 30, for the first time in German. The opera was chosen on the recommendation of Frau Lucca, who heard it in Paris, and was attracted by the *rôle* of the mad Hermosa, and her great scene in the third act, when she remembers the death of her husband at the battle of Zamora, and sings in ecstasy the war-song of his Spanish soldiers. Frau Lucca had studied the *rôle* to perfection, and performed it in so bewitching a way that she raised a storm of applause seldom heard to such a degree. In the said scene she is alone with Xaima, one of the girls taken as tribute by Ben Said, ambassador of the Calif of Cordua, and recognises in that girl her forlorn daughter: a moment so over-exciting that she recovers her senses; and both then sing an inspired duo, which closes the act, and forms the most effective part of the opera. The libretto, by d'Ennery and Brétil, is of the better kind, and the music by Gounod, though lacking the freshness of *Faust*, is yet interesting enough to satisfy those admirers who do not pretend that a composer must always be young. It is rich in melody, and there are plenty of romances, songs, marches, ballets, choruses; the treatment of the orchestra is very fine. The characteristic part of the different singers is a small one, and the musical ideas not always Gounod's own; Donizetti particularly is heard, and the battle-hymn might well stand in one of his scores. Besides Hermosa and Xaima (Frau Kupfer), the greater *rôles* are Ben Said (Herr Somer); the rival of Manuel Diaz (Herr Müller), the bridgroom of Xaima; Hadgar, the brother of Ben Said (Herr Horwitz); Romiro, King of Oviedo (Herr Wiegand); and Iglesia, another fellow-sufferer of Xaima (Frl. Braga). The opera was thoroughly well studied, and conducted by Herr Hans Richter; it will, no doubt, be often repeated so long as Frau Lucca is the Hermosa. Frl. Schlager, the much gifted and youngest of our singers, has sung her third *rôle*, Leonore (*Favorita*), with increasing effect. Frl. Lehmann, her "professor" in singing and acting, is still a most indefatigable and useful member of our opera, performing with equal zeal *rôles* of all kinds, as Astriamante, Aennchen (*Freischütz*), Eudora (*Jüdin*), Leonore (*Troubadour*), Inez, Margarethe, Bertha, Mathilde (*Tell*), Sulamith, and many others. Massenet's opera, *Herodiade*, is put off to the autumn; by way of compensation we shall have *Das schöne Mädchen von Perth*,

by Bizet. *Mazzedin*, a comic opera by Bachrich, an orchestra-member of our Hofopera, will be performed for the first time in about ten days. Gounod's *Redemption* was chosen for the concert in support of the *Pensions-fond* of the Hofopera, and performed on March 1st in the great Musicverein-Saal; it was conducted by the composer himself.

Operas performed from January 12th to February 12th:—*Carmen*, *Mignon*, *Der Nordstern* (twice), *Die Jüdin* (twice), *Die Königin von Saba*, *Die Regimentsstochter*, *Mephistopheles*, *Tell*, *Orpheus*, *Der Prophet*, *Gute Nacht Herr Pantalon* (and the ballet "Melusine"), *Faust*, *Der Fliegende Holländer*, *Die Afrikanerin*, *Der Troubadour*, *Der Tribut von Zamora* (twice), *Der Postillon von Lonjumeau*, *Lohengrin*, *Die Favoritin* (twice), *Violetta* (La Traviata), *Der Freischütz*, *Der Barbier von Sevilla*, *Walküre*.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Judging from Mr. Niecks's remarks in your last, composers and critics would appear to pin their faith to figures, and especially when the magical number *nine* is affixed to a symphony.

As I am densely ignorant in the matter, would Mr. Niecks kindly explain why Beethoven's No. 9 should not be regarded, *de jure* if not *de facto*, No. 10, and, further, why the "Wellington" or "Battle" symphony should practically be ignored by everybody? I have few opportunities in a provincial and ill-supplied library of reaching the bottom of this mystery, and so far as I can remember the valuable notices of the master's symphonies in your pages some years ago contained no reference to this work. As the symphony bears a late opus number, I can only conclude that it must reflect in some measure the composer's matured thought, and I should feel grateful if any one would throw some light upon it in your pages.

Yours, &c.,
Bradford, Yorks.

AMATEUR.

[Mr. Niecks, to whom we have communicated the contents of the above letter, writes as follows.—*Editor, M. R.*]

"If my words in last month's RECORD implied that 'composers and critics pin their faith to figures, and especially to the magical number *nine*,' my expression was at fault. What I meant to say was this—Beethoven's Ninth Symphony is a work of such incomparable power, grandeur, and beauty, that it is dangerous for any composer to challenge a comparison, and this danger most composers seem to be aware of, and anxious to avoid.

"I need hardly remind your correspondent that the musical term 'symphony' does not always signify an orchestral work in sonata form. The 'Battle Symphony,' which is an inferior work of Beethoven's, is not a symphony in the sense of the *nine*; and although the composer often spoke of it as the 'Battle Symphony,' it was published under the title of 'Wellington's Victory, or the Battle of Vittoria.' The two divisions of the work are respectively superscribed 'Schlacht' (Battle) and 'Sieges-symphonie' (Symphony of Victory). Beethoven calls also the short concluding *Allegro* of his music to *Egmont* a 'Sieges-symphonie,' following in doing this Goethe's stage direction.

"Finally, I would refer the querist for further information to the excellent biography of Beethoven in Mr. Grove's 'Dictionary of Music and Musicians' (by the editor), and to the score or some arrangement of the 'Battle Symphony' itself. These sources of light are not, I suppose, beyond the reach of a provincialist.

"FR. NIECKS."

Reviews.

The British Guards. Quickstep. By E. PAUER. 1. Pianoforte Solo; 2. Pianoforte Duet; 3. Scored for Military Band by C. GURLITT. London: Augener & Co.

IN any one of the editions in which it is already presented, the "Quickstep" is certain to find many admirers. It is full of spirit and *verve*. The form is admirably sustained, always clear and defined, never obscure or diffuse. The melody is stirring, and the harmonies are rich, and consonant with the character suggested by the opening theme. The spirit of the idea is imbued with a bold and martial tone, such as might be expected in a piece with such a title as it bears. The "Trio" is worthy of especial commendation, and the whole is no mean evidence of the vigour and manliness of the composer's style.

It has been often said that the simple theme well devised is that which is capable of the most elaborate treatment, where such is required. The absence of difficulties in the arrangement for pianoforte solo, and the completeness of the effect, renders this form of the publication extremely useful as a teaching piece, and valuable as a medium for the exhibition of moderate skill in playing. The duet for four hands is a little more elaborate, but, comparatively speaking, not a whit more difficult. The existence of a splendid score for military band, made by the experienced hand of the well known writer, Cornelius Gurlitt, ought to be known by all leaders of brass-bands throughout the kingdom, whether they be civil or military, amateur or professional. Band-masters of all degrees will be glad to make acquaintance with the "Quickstep" on the merit of this score. Those who can appreciate a clever and effective work will rejoice to find a composition so useful and worthy, and will estimate it highly on the score of its merit.

Les Phalènes. Dix morceaux faciles pour le piano par CARL REINECKE. Op. 172. (Edition 8,378, net, 2s. 6d.). London: Augener & Co.

THE student will find in these ten easy pieces something worth his attention. In addition to the opportunity for improvement and advancement which each piece presents, there is much to be learnt from the form in which the ideas have been moulded. The ideas themselves are full of suggestive thought, and the careful and earnest master can lead his pupil through these to a contemplation of the productions placed in the higher ranks of artistic construction. The modulations are most skilfully managed, and the rhythmical figures in several of the numbers are ingenious and novel, as well as of a shapeliness and piquancy most fascinating. It is with the greatest confidence that they may be recommended to the notice of musical students as well as with the completest assurance that they will be the better for the knowledge the acquaintance will bring.

Fugen-Sonate für das Pianoforte. Von CORNELIUS GURLITT. Op. 99. London: Augener & Co.

ALL those who have been engaged in teaching for any length of time can, upon reflection, call to mind the vast progress which has been made in many branches of education in the material for teaching, and the methods of setting about the work. The instruction books available thirty or forty years ago were based upon plans which seemed to keep in view the fact that a little learning was not only a dangerous thing, but was beset with deterrent difficulties. Nothing was done to interest the learner. Teachers rarely thought it necessary to lead

their young pupils from the earliest times of their schooling to a liking for the graver and more valuable forms of art in music. The tunes and pieces given to them at different stages of their career were of a character more childish than was consistent with their elementary condition. They had, moreover, no true educational value. They served to exhibit a certain amount of mechanical progress, but nothing was thought of or provided which should lead to higher things, where the disposition to inquire for them existed. The consequence was that there were many who were taught to play like machines, but few who were made musicians, and still fewer who were brought by easy and pleasant paths to the great fields of musical literature cultivated by the great classical masters.

In not a few cases the very names of the great pillars of the art were unknown, or were regarded with an awe less of reverence than of ignorance. The words sonata or fugue conveyed no meaning and no idea, except perhaps some undefined dread of something to be shunned as beyond all reach. A great amount of shyness with regard to either of these forms of composition still exists; but if the good seed sown by the present generation of composers and teachers of the young bears good fruit, a better appreciation of classical works must follow. The vast number of good pieces furnished and selected by good masters testifies to a growing demand, and therefore an improved taste. The time has gone by when teachers hesitate to give small works in fugal or other classical form to their pupils.

The great success which the composer of the present "Fugen-sonata" has achieved in all his works for young players ought to create a wide demand for these three charming, clever, and easy specimens of fugal writing. They are most engaging as piano pieces if looked at from that point of view only. For breadth of design, combined with perfect simplicity and most able treatment of the subjects, each is a model of the highest value, alike for study in playing as for the purposes of analysing form. The existence of such works is a significant fact that in the matter of music teaching we are striving to be, if we are not already actually, "better than our fathers."

Training School for the Pianoforte. By E. PAUER. Section B. Fourth Step. Pieces by Clementi, Mozart, Dussek, Kuhlau, and Schubert. London: Augener & Co.

CLEMENTI's pieces are a Largo in A flat, and a Rondo in E flat; Mozart's, the well known Rondo in B flat, written in 1782; Dussek's is the Sonatina in F, the opening bars of which some teachers were wont to call "à la chasse;" Kuhlau's the Rondo on "Non più andrai;" and Schubert's the Adagio in C.

The selections are, therefore, very good, and the educational worth inestimable. The fingering is carefully added; and Mr. Pauer seems commendably determined to use his best endeavours to make this, one of his most important series of instructive selections, in every way worthy of his name and fame.

Arabeske. For Pianoforte Solo. By ALGERNON ASHTON. Op. 5. Leipzig: J. Schuberth & Co.

Is a clever though somewhat dry piece. The ornamental figure is carried to excess, and repeated with such persistency in the coda that there is no danger of its being forgotten by player or listener. Mr. Ashton's style of writing, too, is uncomfortable; he seems to seek rather than to avoid difficulties. There is, however, in the composition a good deal of thought and not a little skill.

Trois Petites Pièces de Concert pour Piano. Op. 5. By J. RHEINBERGER. (Edition No. 6,356, net, 1s.)
Trois Etudes pour Piano. (Op. 6.) By RHEINBERGER. (Edition No. 6,357, net, 1s.) London: Augener & Co.

THE sterling qualities of the above two sets of pianoforte pieces by Rheinberger, of which now a cheap edition is offered to the public, have already been commented upon in the pages of the MONTHLY MUSICAL RECORD. The "Chase," the "Toccata," and the "Fugue" of Op. 5, and the "Idyl," the "Cradle Song," and the "Impromptu" of Op. 6, have since then lost nothing of their vigour and beauty. Those who have not read or have forgotten what was said on the occasions alluded to by us may be referred to Vol. XII., p. 193, and pp. 161, 208, and 209.

Album pour le Piano. Vol. II. (Edition 8,377b, net, 1s. 6d.) London: Augener & Co.

THE contents of this second volume of the Album commend themselves to the attention of masters and pupils. There are seven pieces by modern writers for the pianoforte, each being of more than average merit. Every one of the compositions is a little musical picture, the nature of which may be gathered from the respective titles.

P. Tschaiikowsky's "Troika" (en traîneaux) is intended to depict in music a sledge-drive, and the art of the musician has invested the conception with particular grace. The Tyrolienne (L'Etoile des Alpes), by F. Bendel, is a charming piece of writing. The "Recollections of the Highlands," by J. Kafka, is altogether out of the common path, but like "Gavotte de la Princesse," by Alphons Czibulka, bears witness of the influence of both Chopin and Wagner. The "Chant du Soir," by D. Krug, is a capital study for expression. "Le Jet d'Eau," by J. Egghard, is made the medium for some excellent arpeggio writing; and "Le Désir," by L. Zeise, fully carries out its second title as a morceau élégant. The broken time and the changing tonalities are employed with the best effect, and make this, the final piece in this second book, a worthy companion to the other works which go to form the collection.

Symphonisches Adagio, für Piano zu vier Händen. Composé von FR. WILH. JÄHNS. Op. 59. Berlin: Schlesinger.

THE music of this clever piece is well defined in shape, original in thought, and not without a certain spice of novelty in treatment. It requires for its complete realisation more than the ordinary skill in playing possessed by the generality of students. It is not, however, without value as a subject for study, whether it be for the fancy exhibited in the form of the phrases, the knowledge shown in the use of harmony, or the clever employment of modulation. It begins in the key of C sharp minor, and ends in what is practically the major of that key, but as there is less seeming difficulty in the key of D flat, which is represented on all keyed instruments, especially the pianoforte, by the same notes, though under different names, our composer has preferred to write the final portion of his work so that it should end in the key of D flat. Those who teach music on the principle that in the relations of the notes of the scale one to each other there are like proportions would probably be somewhat exercised to interpret this piece. At the same time, as by the same process they hold that it is a matter of indifference what the tonality is, it could not signify what key was taken to begin with or what to end with.

It is not stated whether the "Symphonisches Adagio"

has been reduced from a score, but it is of a character that would lend itself to its fullest expression by means of a combination of orchestral tone.

Ouverture des Marionnettes (Marionette Overture). Pour deux pianos à huit mains. Par CORNELIUS GURLITT. Op. 105. (Edition No. 6,664; net, 1s. 4d.) London: Augener & Co.

IN the form of a solo, in the arrangement for four hands, the Marionette overture is well known and admired. In a former notice of the work in these columns, the orchestral character of the ideas and treatment were pointed out. The present adaptation for eight hands or two pianos goes some way towards realising the massiveness of orchestral effect. For all the extension of the means there is no increase of difficulties, and with such a piece before them four comparatively young players might make a very respectable show of little skill, and as John Bunyan says, "to the admiration of all beholders."

Evening Song (Abendlied). By R. SCHUMANN. Arranged for violin and piano by F. HERMANN. (Edition 7,578, net, 6d.) London: Augener & Co.

NEXT to the voice there can be no better medium for the interpretation of Schumann's sweetest of lyrics, the "Abendlied," than the violin. We have heard it performed by many a famous violinist, and the effect produced was always deep and lasting. But although brilliant artists have included this lovely little song in their *répertoires*, humble amateurs need not be afraid to take it up. Indeed, the "Abendlied" makes only demands on the taste and feeling of the performer, none on his *technique*, except in so far as that is requisite for the rendering of simple heart-felt notes.

Sonata. Op. 21, in D minor. For Pianoforte and Violin. By NIELS W. GADE. (Edition No. 7,374; net, 2s. 6d.)

Novelletten. Op. 29. For Pianoforte, Violin, and Violoncello. By NIELS W. GADE. (Edition No. 7,257; net, 3s.) London: Augener & Co.

IF we wish for the best, the most felicitous of Gade's chamber music in the larger forms, we can make no better selection than the two works the titles of which stand at the head of this notice. The Sonata in D minor, dedicated to Schumann, the second of his sonatas for violin and pianoforte, charms by softness and roundness of line, shading, and design. It has the stamp of the Raphael-Mozart ideal of beauty. A sweet gracefulness runs through it from beginning to end, or rather, is its breath and life. Nowhere do we discover the slightest trace of effort. The flow of thought in the first movement (*Allegro di molto*, $\frac{3}{4}$)—thought being here synonymous with genuine melody and choice harmony—is natural and continuous. The working out of the subjects is adequate and in keeping with the character of the composition—scholastic displays would be out of place where simplicity reigns supreme. In the second division of the sonata the composer has combined in an original manner the slow movement with the scherzo, a lovely *Larghetto* ($\frac{3}{4}$, F major) alternating with a charmingly playful *Allegro vivace* ($\frac{3}{8}$). The third and last division begins with an introduction of six bars (*Adagio*, D minor, $\frac{3}{4}$), the leading motive of which opens also the first movement; then follow eight bars (*Allegro moderato*, D major, $\frac{3}{4}$), with allusions to the merry principal theme which immediately after starts on its swift course in the lively *Allegro molto vivace* (D major, $\frac{3}{4}$).

Op. 29 is even a greater favourite with us than Op. 21. The *Novelletten* are distinguished from the sonata by a robustness and manly humour which are either wholly absent from the latter work, or present in it only in smaller quantities. We are indeed inclined to pronounce the *Novelletten* the most successful effort of Gade's in the branch of chamber music; at any rate, we do not think we are mistaken in stating that it is the most popular of those works. The *Novelletten* are five in number:—1. *Allegro scherzando*, $\frac{3}{4}$, A minor; 2. *Andante con moto*, $\frac{3}{4}$, E major; 3. *Moderato*, $\frac{3}{4}$, A minor; 4. *Larghetto con moto*, $\frac{3}{4}$, F major; 5. *Allegro*, $\frac{3}{4}$, A minor. The nature of the themes, the thematic working-out, the form, and the employment of the instruments, are all that could be desired. It is impossible to hear the *Novelletten* without perceiving that at his birth the composer was kissed by the Muses, and that he grew up nurtured by the classics.

In conclusion, we wish to compliment the publishers on the excellence which distinguishes the engraving and printing of their edition of Gade's works.

Concerts.

CRYSTAL PALACE CONCERTS.

THESE concerts were resumed on February 10th. Mr. Louis Breitner, a pupil of Rubinstein, made his first appearance, and performed Litolff's Concerto in C minor. The principal thing to notice in the work is that there are four instead of the usual three movements. There is much passage writing, and brilliant effects for both piano and orchestra; the composer has, however, but little to say, and unfortunately takes a long time to say that "little." Mr. Breitner is a vigorous and skilful player, but his touch is hard, and his style exaggerated. In piano solos by Chopin and Rubinstein he was much applauded. The programme included Berlioz's lively *Benvenuto Cellini* overture, the Gavotte from *Idomeneo*, and Beethoven's C minor Symphony.

On February 17th Mr. E. Prout's new dramatic cantata *Alfred* was performed by the Borough of Hackney choir, and conducted by the composer. This work was reviewed in the columns of the MONTHLY MUSICAL RECORD only last year, and a notice appeared also of the work when it was first produced in London (at the Town Hall, Shoreditch) last May, so that we need only say that the performance at the Palace was an extremely good one, and that the cantata was most favourably received. The choruses "Lift the raven standard high," and "Fill up the flowing bowl," were admirably sung. The scene between Alfred and Guthrin in the Danish camp was effectively sung by Mr. Rigby and Mr. Bridson. The "March" in the third part was much applauded. The vocalists were Miss Annie Marriott, Mr. Vernon Rigby, and Mr. Bridson; and a great deal of the solo music was very well given. The programme included a selection from the *King Thamos* music; and the "Siegfried March," played in memory of Richard Wagner.

PHILHARMONIC SOCIETY.

THE first concert of the 71st season was given at St. James's Hall on Thursday, February 15th. The "Dead March" in *Saul* and the *Parsifal* prelude were played in memory of Wagner. The rendering of the latter piece was by no means satisfactory. Sterndale Bennett's overture "The Naiads" and Mendelssohn's "Scotch" symphony were the best performances of the evening. The programme included a selection from Beethoven's *Ruins of Athens* and his Choral Fantasia, the pianoforte

part of which was admirably played by Madame Sophie Menter. She also gave in her best style pieces by Liszt and Chopin. Berlioz's brilliant arrangement for orchestra of Weber's "Invitation à la Valse" ended the concert. Miss Santley and Mr. Frederick King were the vocalists. We ought to have mentioned above that Herr Wagner was for one season director of these concerts, and an honorary member of the society down to the time of his death.

SATURDAY AND MONDAY POPULAR CONCERTS.

ON Saturday January 27th the anniversary of Mozart's birthday was kept by a programme devoted entirely to his works, and including the melodious quintet in A for clarinet and strings, the quartet for strings in D minor, a sonata in D major for pianoforte and violin, and the grand fantasia and sonata in C minor for pianoforte. With such executants as Madame Norman-Néruda, Messrs. Ries, Lazarus, Hollander, Piatti, and Mr. C. Hallé, it is scarcely necessary to say that the performances were all that could be desired. The audience was one of the largest of the season, and one can scarcely be surprised that Mr. Chappell should give so few novelties when he finds the works of the "old masters" so attractive. We must not omit to mention that Miss Santley sang with much refinement "Voi che sapete," and an air from an early opera of Mozart's.

On Monday January 29th Madame Frickenhaus was the pianist, and played Schumann's characteristic *Faschingschwank*. She is an excellent artist, and well deserved all the applause given to her. Her technique is uncommonly good, and her style of interpretation faithful; a little more passion would, however, not prove amiss. For an encore she chose Mendelssohn's "Spinning Wheel." Madame Néruda gave with her usual success Rust's sonata in D minor. The programme included Mozart's quartet in B flat, and Rheinberger's delightful pianoforte quartet in E flat, admirably interpreted by Mesdames Frickenhaus, Néruda, and Messrs. Hollander and Piatti. Mr. Santley was the vocalist.

On Monday evening, February 5th, Spohr's quartet in E flat (Op. 58, No. 1) was produced for the first time. It is somewhat strange that of the thirty-three quartets written by that composer, only eight should have been heard at these concerts. Spohr was not a Mozart, still less a Beethoven, but his chamber music, a mine of melody, deserves to be better known. So clear is it in form, so graceful and pleasing, that it can be followed with ease, and as the programme-book says, "the attention given will not be bestowed in vain." The performance of the work, by Madame Néruda and Messrs. Ries, Straus, and Piatti, was exceptionally fine. Mr. Charles Hallé played short pieces of Chopin—the nocturne in G, Op. 37, No. 2, and (for the first time at these concerts) two waltzes from Op. 64. The public insisted upon an encore, and the popular pianist added the same composer's well-worn impromptu in A flat. The programme included Beethoven's variations in E flat for piano, violin, and violoncello (Op. 44). Miss Carlotta Elliot sang with much taste songs by Schubert and Franz.

On Monday, February 12th, the concert commenced with a fine performance of Schubert's great quartet in D minor. Mr. Henry Holmes was leader; he rarely appears at these concerts, but on each occasion has shown that he possesses many of the qualities of a great player. His style is refined, and his manner earnest yet unobtrusive. The lovely *andante con moto* was given with great feeling and charm. Mr. Holmes chose for his

solos a Ballade by the late Alfred Holmes, and Spohr's well-known scherzo in D. His reception must have been most gratifying to him: the English public should welcome a conscientious musician of whatever nationality, and with all the more pride if he be a native artist. Mlle. Marie Krebs made her first appearance this season, and by her brilliant performance of Bach's prelude and fugue à la Tarentella, proved that her hand has not lost its cunning. By way of encore she gave Beethoven's polonaise, with a showy cadenza (*not* by the composer). The programme concluded with Schumann's trio in F (Op. 80). Miss Cravino, who possesses a good voice, was the vocalist.

Madame Norman Néruda is heard to advantage in music which combines grace with brilliancy, and the quartet of Spohr's in E minor, played on Monday evening (February 19th) in these respects suit her perfectly. Miss Agnes Zimmermann made her *reentrée* for the season; her neat and refined style of playing is so well known that it will be quite sufficient to say that the pianist was cordially received, and performed with her usual success Sterndale Bennett's three sketches, "The Lake, Millstream, and Fountain." A sonata in D minor (Op. 12), for piano and violoncello, by Gernsheim, was the novelty of the evening; the music is well written, though somewhat dry. Miss Thudichum sang with much taste songs by Schubert, Lassen, and Paradies. Mendelssohn's D minor trio concluded the programme.

THE BACH CHOIR.

THE first concert of this excellent society was given at St. James's Hall on Thursday evening, February 1st. The programme contained many features of interest; the first part was devoted to sacred, the second principally to secular music. Purcell's noble Psalm, "Jehova quam multi sunt," for five-part chorus, solo voices, and organ, was effectively rendered. Sir John Goss's anthem, "The God of Jeshurun," a fine specimen of nineteenth-century church music, was sung with much vigour. The anthem, left unfinished by the composer, was completed by Mr. Arthur Sullivan, who in the discharge of his task has shown a certain amount of individuality without injury to the general spirit of the composition. A Motett for double choir, "I wrestle and pray," by J. Christopher Bach, an uncle of John Sebastian, is an interesting specimen of music written by one of the most gifted of the older generation of Bachs; the performance was very satisfactory. Palestrina's celebrated "Missa Papæ Marcelli" was given for the second time at these concerts; the *sol*i parts were sung by Miss Robertson, Madame Fasset, Mr. Frost, Mr. Kenningham, Mr. Kempton, and Mr. Tremere. In works on music one reads much about the impressiveness of Palestrina's music, and of this Mass in particular. We ought to be thankful to the Bach Choir for the opportunity of hearing it, but given apart from its surroundings, and without intermission, it naturally fails to produce its proper effect.

The choir sang with great delicacy and charm madrigals and part-songs by Wilbye, Walmisley, Gade, and Mendelssohn. Madame Norman-Néruda contributed solos by Handel, Nardini, and Leclair. The programme concluded with J. S. Bach's "Sanctus" in C; this short but fine piece requires, however, the support of the orchestra. A trio from Mr. Otto Goldschmidt's *Ruth*, sung by Miss Robertson, Madame Fasset, and Mr. Kenningham, pleased very much, and was encored. In the absence of Mr. Goldschmidt, Dr. Stainer was conductor, and, we may add, an efficient one.

MR WILLING'S CHOIR.

MR. WILLING gave his second concert on January 30th, and the choice of Mendelssohn's *Elijah* seemed to promise success, for the work is one familiar to band, chorus, and soloists, and, in addition, a favourite with the public. But, of course, on the other hand, Mr. Willing ran the risk of having his performance compared with others, and, as Mendelssohn's masterpiece has often been worthily interpreted in the metropolis, the risk was not a small one. To tell the plain, honest truth, the performance was an indifferent one; there was plenty of vigour, and the body of voices excellent, but not sufficient delicacy or light and shade; and, throughout, the orchestral accompaniments were too loud. Some of the solo singing was very good. Miss Anna Williams, Madame Patey, and Mr. Lloyd, need not, of course, be criticised. The part of the "Prophet" was to have been sung by Mr. F. King, but, suffering from a severe cold, he had soon to withdraw, and Mr. Sauvage, who was in the hall, consented to take his place. The result was creditable, under the circumstances, to the singer, yet not altogether satisfactory. Miss J. Rosse was much applauded for her song, "Woe unto them." The quartet, "Cast thy burden," was effectively rendered. Of the choruses, the "Thanks be God" was perhaps the most effective. *The Messiah* will be performed on Tuesday, March 20th.

Musical Notes.

THE young English pianist Eugène d'Albert has been much admired in Berlin, Leipzig, and other German towns.

A NEW symphony, "Aus der Ritterzeit," by the Danish composer, Emil Hartmann, a son of J. P. E. Hartmann, was not long ago performed at Dresden.

TERESINA TUA continues her triumphant progress through the German Empire.

TWO works by French composers were last month performed at Cologne: G. Dubois's "Frithjof" overture, and Gouvy's dramatic cantata "Aslega."

THE production of Massenet's *Hérodiade* at Hamburg was a great success; the composer, who conducted the first performance, received most enthusiastic ovations from the audience. A French correspondent notes with satisfaction that the wreaths which were thrown were adorned with the composer's national colours.

ON the 23rd of last month Hans von Bülow made his first public appearance after his illness, at a concert in Meiningen given *in memoriam* of Raff. The convalescent was most heartily welcomed—applause, laurel-wreaths, &c., &c., nothing was wanting.

THE pianoforte-maker Ibach of Barmen, lately presented Wagner with a semi-grand pianoforte of a particularly mellow tone, such as the composer liked. The *maestro* acknowledged the substantial compliment by the following letter, with which he sent his life-size photographic portrait.

Venice, Palazzo Vendramin, Canale Grande.

HONOURED FRIEND, AND KINDEST BENEFACTOR!—The "Ibach" has reached us safe and sound. It gives me uncommon pleasure, especially after I had hitherto been obliged to put up with a hired grand from here, which would have soon weaned me from all love of music. You have certainly hit, in choosing from your excellent instruments, that which is most suitable for me. My musical frame of mind is now thoroughly mild, and disinclined to whatever is shrill. Heartily thanks for your infinitely generous kindness. Where I can make a return, ask your grateful and devoted

RICHARD WAGNER.

OF the interesting works that were, since we last wrote, performed at the principal Paris concerts, we may mention: "Le Désert," ode-symphonie by Félicien David; "La Mer," ode-symphonie by Victorien de Joncières; "Suite algérienne" by Saint-Saëns; "Les Guelphes," overture by Litolf; "Michel Ange," overture by Niels W. Gade; first "Scène du Vénusberg," from *Tannhäuser*, and prelude, several scenes, and first finale from *Lohengrin*, prelude to *Tristan und Isolde*, and "Fragment symphonique" from the third act of *Parsifal*, by Wagner; and music to the *Midsummer Night's Dream* by Mendelssohn.

IN connection with the "Opéra Comique" we have to record the successful revival of Adam's comic opera *Giralda*.

THE Russian pianist Pachmann is gathering in Paris as rich a harvest of laurels as he did in London.

THE French papers have a great deal to say about the performances of Boito's *Mefistofele*, and especially about Wagner's *Ring des Nibelungen*, at Brussels. Victor Widor writes that the tetralogy revolutionised the artistic world of the Belgian capital. According to this critic, who is an admirer of Wagner, the *Rhinegold* was listened to with attention, but left the audience cold; the *Valkyrie*, on the other hand, made the deepest impression that can be experienced in a theatre; and the interest thus awakened did not die out during the two following evenings. The performance of the work seems to have left much to be desired; all agree that the orchestra was insufficient on account of the fewness of the stringed instruments, and that the *mise en scène* was paltry where it was not simply ridiculous.

THE "Opéra Populaire" seems after all to become a reality. The Municipal Council agrees to give an annual subsidy of 300,000 francs (£12,000). Three-fourths of the seats of the theatre must be open to the public at a price not exceeding three francs.

A CURIOUS joint-stock company, of which Edmund Hippeau, the editor of the *Renaissance Musicale*, is the originator, is being set on foot in Paris. The capital is to be 800,000 francs, divided into 1,600 shares, of which 300 belong to the management, and 1,300 are offered to the public. The business for which the capital is required is to consist in the sale of music, the establishment of a circulating library, the publication of musical works, the organisation of performances of compositions published or to be published by the house (especially those of the members of the *Union des jeunes compositeurs*), and the purchase and publication of an art journal specially devoted to music. The basis of the undertaking forms a contract between the *Renaissance Musicale* and the *Union des jeunes compositeurs*, according to which each of the composing members (membres compositeurs) will have a right to the publication of at least three works every year, the profits being shared equitably between author and publisher. The scheme seems to us somewhat fantastical, a real *château en Espagne*. Nevertheless we may be mistaken, and we wish with all our hearts it may be so.

"THE friends and admirers of Berlioz having resolved to collect subscriptions with the view of erecting a monument to his memory, a committee has been formed" in which are to be found, besides other well-known men, Ch. Gounod, Ambroise Thomas, J. Massenet, Victor Massé, Ernest Reyer, and Saint-Saëns, under the presidency of M. le Vicomte A. Delaborde. As we have already said last month subscriptions may be sent to the offices of the *Renaissance Musicale*, 42, Rue Notre Dame des Victoires. The association of the Colonne concerts

(Château d'Eau) has contributed 1,000 francs, remembering, no doubt, that its success was due to a great extent to the composer's *Damnation de Faust*.

THE following programme of a concert at Angers proves that the provincial towns of France are alive in musical matters. *Zauberflöte*, overture by Mozart; *Lobgesang*, symphony-cantata by Mendelssohn; *Manfred* (Overture, Entr'acte, Ranz des Vaches, and Apparition of the Witch of the Alps), by Schumann; overture to *Tannhäuser*, by Wagner.

A NEW opera by a Portuguese composer, A. Machado, has been brought out at Marseilles. It is named *Lauriane*.

M. LOUIS REY played at Geneva a new violin concerto ("Concerto romantique") by B. Godard.

ALMOST all the important opera houses in Italy have begun the Carnival season with foreign works. This is a somewhat humiliating state of matters. Bizet's *Carmen* prospers at Vicenza; but of the Apollo Theatre at Rome only disasters are to be reported. Also the Scala at Milan has been unfortunate in the choice of works and performers. Nor has Parma, with Halévy's *La Regina di Cipro* ("La Reine de Chypre"), got anything to boast of.

BOITO, after assisting at the first performance of his *Mefistofele* at Brussels, betook himself to Madrid for the same purpose.

JULIEN HUBAR of Liège has made experiments with a view of substituting metal for catgut strings upon bow instruments. Buying, at the cost of a few francs, some worthless violins and a violoncello, he removed from them the tuning-pegs and the head, and provided them with a new mechanism for holding the strings and tuning them without loosening or tightening them. Thus altered, and strung with metal strings, the instruments were tried, and compared with good Italian instruments by professors of the Liège Conservatoire. The result of this trial and comparison was as follows:—The tone of the violins was vigorous and brilliant, but the highest (E) string was somewhat shrill. The sonority of the four strings was remarkably homogeneous. The superiority of the Amati violins, with which the violins strung with metal strings were compared, was undeniable, but only as regards mellowness and *distinction* of tone. The violoncello was even more improved than the violins; it had none of those defects from which violoncellos are rarely free. Among the advantages of metal strings was, that all the fifths were perfectly in tune. Among the drawbacks must be reckoned that the metal strings are not so easily set in vibration as the catgut strings—the bow glides easily off lengthwise, and unless well charged with resin does not take hold of the string.

PONCHIELLO'S *Gioconda* had a great success at St. Petersburg.

FRIEDRICH VON FLOTOW, the composer of *Martha*, *Stradella*, and other less known operas, died at Wiesbaden on the 24th of January. He was born at Rentendorf (Grand Duchy of Mecklenburg) on the 27th of April, 1812, and made his chief musical studies at Paris.

THE death is announced of the publisher G. G. Guidi of Florence.

In the *Antiquarian Magazine* for January there is an interesting article upon "An Unique MS. Collection of Ancient Church Music," by R. C. Hope. To musicians it would be of greater interest if a descriptive catalogue of the pieces had been given, so that those who had not access to that particular collection might form an idea of

its value, and perhaps be able to add a little collateral information to their existing knowledge concerning the music or its authors.

WE read in the *Beiblatt of the St. Petersburg Zeitung* of the brilliant success of two orchestral concerts given at the Conservatorium in that city on January 6th and 16th, by Herr Hlawatsch. The programme of the first included a Symphony by the Danish composer Hamerik, an overture by the clever and original writer Moniuszko, and Wagner's Prelude to *Parsifal*. Mlle. Krebs was the pianist, and gave great satisfaction in Beethoven's 4th Concerto, and the Weber-Liszt Polonaise. The second concert included Massenet's 2nd suite for orchestra, and pieces by Gluck and Mendelssohn.

THE HUMAN VOICE.—On Saturday the 17th a lecture on singing was delivered at the Royal Institution by Dr. W. H. Stone, who exhibited some beautiful photographs which Mr. Behnke has succeeded in obtaining of his own soft palate and vocal ligaments in the act of tone production. These photographs were thrown upon a screen by means of the electric light. For many years scientific men have tried, but in vain, to achieve this result, which will help to settle many hitherto disputed points; and the knowledge derived therefrom will be of great value to all teachers of singing and of elocution. These photographs are the first results of the joint enterprise of Mr. Lennox Browne and of Mr. Behnke, who are actively engaged in embodying in a new and comprehensive book their respective experiences of vocal surgeon and of voice trainer.

THE Conservatory of Music of the Peabody Institute of the city of Baltimore gave the first concert of its seventeenth season on Saturday, February 3rd, under the direction of Ernst Perabo. The programme was an excellent one, including Rafi's "Lenore" Symphony and his piano concerto in C minor, some songs of Brahms, and Berlioz's overture to *King Lear*.

M. GEAUSSANT gave his second subscription concert at St. James's Hall on Tuesday, February 6th. Mendelssohn's Psalm "Sing to the Lord" was effectively sung, and in several part-songs the choir was heard to great advantage. Madame Trebelli, Miss De Fonblanque, and Messrs Fredericks and Ghilberti, were the solo vocalists. Mons. Ovide Musin contributed solos on the violin, and was very successful. The concert-giver and Herr Ganz played Chopin's Rondo for two pianofortes.

NOTICE.

JEAN LOUIS NICODÉ'S WORKS, published by

Messrs. Breitkopf and Haertel of Leipzig.
The Copyright of these works for England has been acquired by Messrs. AUGENER & Co., who give notice that the sale of Foreign Copies is unlawful, unless it be made through them.
London, February 1, 1883.

AUGENER & CO.'S NEW ENGLISH EDITION OF
THE COMPLETE PIANOFORTE WORKS OF
FRED. CHOPIN.

Reprinted from the celebrated Russian Publication, which was revised, fingered, and carefully corrected after the Parisian, English, and German Editions by CARL KLINDWORTH.

In 6 Blue 4to Vols., with Portrait and Preface (8,075a to f), each, net, 6s.; or, very handsomely bound, with gilt edges, &c., in Three Vols., complete, net, £2 12s. 6d.

Also published in the following Books, Blue 4to:—

| | s. d. | | s. d. |
|---------------------------|---------|--|---------|
| 8079 14 Waltzes ... | net 2 6 | 8072 Improptus and Fantaisies ... | net 1 6 |
| 8084 11 Polonaises ... | net 2 6 | 8073 Berceuse, Barcarolle, and six other Works | net 2 6 |
| 8083 51 Mazurkas ... | net 3 6 | 8076 Concertos and other Works originally for Pianoforte and Orchestra | net 5 0 |
| 8081 19 Nocturnes ... | net 3 0 | | |
| 8068 Studies and Preludes | net 4 0 | | |
| 8070 Ballades ... | net 1 6 | | |
| 8071 Rondos and Scherzos | net 3 0 | | |
| 8077 Sonatas ... | net 2 6 | | |

London: AUGENER & CO., Newgate Street and Regent Street.

THE BRITISH GUARDS. Quick-step. By

E. PAUER.

1. Pianoforte Solo, 3s.
2. Pianoforte Duet, 4s.
3. Two Pianofortes (4 hands), by MAX PAUER (Edition No. 6663), net, 1s. 4d.
- 4A Military Band (score), by C. GURLITT (Edition No. 7076A), net, 1s.
- 4B do. (parts), do. (Edition No. 7076B), net, 2s.

London: AUGENER & CO., Newgate Street and Regent Street.

BALFE, HIS LIFE AND WORK. By WILLIAM

ALEXANDER BARRETT. With six Illustrations. Price 7s. 6d.
London: REMINGTON, 134, New Bond Street, W.

"SAVE ME, O GOD." Motett for Voices and

Organ. By M. W. BALFE. Price Sixpence.
NOVELLO, 1, Berners Street, W.

Just Published.

"SONGS OF THE BELLS." Twelve Two-Part

Songs for Treble Voices. Words by EDWARD OXFORD; Music by FRANZ ABT. Illustrated with Portrait of the Composer. Price 1s. net.
METHVEN, SIMPSON, & Co., Dundee. PATEY & WILLIS London.

HARROW SCHOOL MUSIC, by JOHN FARMER,

Organist and Music Master to Harrow School.

ORATORIO, "Christ and His Soldiers."

Cloth, 4s.; Paper Cover, 3s.; Book of Words, 2d.
Orchestral parts complete, 6s.

CINDERELLA. A Fairy Opera.

Cloth, 6s. Paper, 4s.

BOOK OF WORDS. Illustrated by Heywood Sumner.

Cloth, 2s. Paper, 1s.

GLEE BOOK. Vols. I. and II. Cloth, 4s. each.

PART SONGS FOR PUBLIC SCHOOLS,

Being a cheap edition of above.

Vols. I. and II., in paper covers, 1s. 6d. each.

SONGS. Vols. I. and II., cloth, 4s. each.

SINGING QUADRILLES.

- 1st Set. "Jack and Jill," &c., 1s.
- 2nd Set. "Humpty Dumpty," &c., duet, 3s. Solo, 1s.
- 3rd Set. Hunting Quadrille, "John Peel," &c., 1s.
- 4th Set. Singing Quadrille, "Boys and Girls," &c., 1s.

List and full particulars may be obtained on application.

Harrow: J. C. WILDEE, Bookseller to Harrow School.

London: NOVELLO, EWER, & Co., 1, Berners Street, Oxford Street, W.

GAVOTTE in G for Piano. By K. C. KNATCHBULL-

HUGESSEN. Price 3s.—To be had of AUGENER & Co., Newgate Street and Regent Street, London.

MOZART'S WORKS, BREITKOPF and HARTSEL'S

New Edition. A complete set of the above up to the present time of publication, to be disposed of at a reduced rate.—Address, X., Messrs. AUGENER & Co., 86, Newgate Street, E.C.

PERELLI, EDOARDO. Organ Sonata in c sharp

minor. Price, net, 5s. To be had of AUGENER & Co., Newgate Street and Regent Street.

MISS MARIE COPE (Soprano) accepts Engage-

ments for Oratorios and Concerts. Lessons.—167, New Cross Road, London.

POPULAR PIECES FOR THE PIANOFORTE.

Edited by E. PAUER:

- 8103 ARCANDELO CORELLI. 12 Popular Pieces from Sonatas and Cantatas for String Instruments. Transcribed by E. Pauer. 2s.
- 8135 JOHN FIELD. 10 Popular Pieces. Critically Revised by E. Pauer. 2s.
- 8221 FRANZ LISZT. 10 Popular Pieces. Selected, Partly Arranged, and Revised by E. Pauer. 2s.
- 8230 F. MENDELSSOHN-BARTHOLDY. 12 Popular Pieces. Fingered and Revised by E. Pauer. 2s.
- 8345 J. P. RAMEAU (1683—1764). 12 Popular Pieces for the Clavichord. Selected and Revised by E. Pauer. 2s.
- 8428 ROBERT SCHUMANN. 17 Popular Pieces. Arranged and Revised by E. Pauer. 2s.

BLÜTHEN UND KNOSPEN (Buds and

Blossoms). Twelve small Pieces designed as Introductory Studies for the Pianoforte by CORNELIUS GURLITT. Op. 107. QUARTO Volume. (8147). (Harrow Music School Series.) Price 2s. net.—London: AUGENER & Co., Newgate Street and Regent Street.

Published during the last Three Months.

NEW VOLUMES in AUGENER & CO.'S EDITION**PIANOFORTE SOLOS.**

- 83774 ALBUM POUR LE PIANO. 13 Morceaux de Salon. Net. 0 1 6
Vol. I. ...
Contents: 1. Badarzewska. La Prière d'une Vierge; 2. Fliege. Gavotte chevaleresque; 3. Funke. Ecoutez-moi; 4. Gerville. Le Bengali au Réveil; 5. Ghys. Air de Louis XIII.; 6. Coria. Olga, Mazurka; 7. Leybach. Nocturne; 8. Kontski. Réveil du Lion; 9. Lefebure-Wely. Les Cloches du Monastère; 10. Schubert. Sehnsuchts-Walzer; 11. Schubert. Schmerzens-Walzer; 12. Schubert. Hoffnungs-Walzer; 13. Reissiger. Weber's Letzter Gedanke, Walzer.
- 8143 GADE, NIELS W. Op. 2. Frühlingsblumen (Spring Flowers. Revised and Fingered by JOHN FARMER. Harrow School Edition. C. ... 0 1 0
8141 — Op. 19. Aquarellen. Edited by E. PAUER ... 0 1 0
8142 — Op. 30. Five Christmas Pieces. Revised by E. PAUER ... 0 1 0
8144 — Album Leaves (Albumblätter). Harrow School Edition ... 0 1 0
6145a — Nachklänge von Ossian. Echoes of Ossian. Overture ... 0 1 0
6145b — Im Hochland (In the Highlands). Overture ... 0 1 0
8146c GURLITT, C. Our Favourite Tunes. Book III. Collection of Melodies by modern composers ... 0 2 6
8172 HERZ, H. Scales and Exercises, with Foreign Fingering and English and French Text. Augmented and Revised by John Farmer ... 0 1 0
8199 KOEHLER, L. Studies, revised by E. Pauer:—
Books 5 and 6. Special Studies for Piano tuition, progressing from moderate execution up to concert proficiency ... each ... 0 1 0
8293 PAUER, E. Old Italian Composers. Popular Pianoforte Pieces selected from the most celebrated works of the 17th and 18th centuries. Partly arranged, supplemented with Signs of Expression and Marks for the Metronome. Revised and Edited by E. Pauer. Complete, with Portrait of Scarlatti ... 0 6 0
8298a — Book I. Frescobaldi to Locatelli ... 0 2 6
8298b — II. Galuppi to Grazioli ... 0 2 6
8281 — The Children's Musical Scrap Book. 100 Short Pianoforte Pieces by various Classical Composers. Selected, partly Arranged (without Octaves), and Revised. Bound in cloth, net, 4s.; in paper cover ... 0 3 0
8348 REINECKE, C. Les Phalènes, 10 morceaux faciles. Op. 172 ... 0 2 6
RHEINBERGER, J. (Œuvres choisies. Edited by E. Pauer:—
6356 — 3 Petites Pièces de Concert. Op. 5 ... 0 1 0
6357 — 3 Etudes. Op. 6 ... 0 1 0
6359 — 4 Pièces de Concert. Op. 9. ... 0 1 0
6360 — 5 Images Musicales. Op. 11 ... 0 1 0
8360b RUBINSTEIN-ALBUM. Vol. II. (Marche à la Turque. Romance in flat. Cracovienne. Tarentelle) ... 0 1 0
8411 SCHUMANN, R. Carnaval Scènes Mignonnes, sur quatre notes pour le Piano. Op. 9. Edition soigneusement revue, doigtée et pourvue des Annotations Instructives, par Xavier Scharwenka ... 0 1 6
8470a WEBER, C. M. v. Sonatas. Edited by E. Pauer ... 0 2 6
8470b — Concertstück. (Pauer.) 8vo. ... 0 0 8
- PIANOFORTE DUETS.**
8510 AUBER, D. F. E. Overtures. Vol. I. (Pauer) ... 0 2 0
SINGLY:—
8510a — "Cheval de Bronze" ... 0 1 0
8510b — "Domino noir" ... 0 1 0
8510c — "Zanetta" ... 0 1 0
8511 — Overtures. Vol. II. (Pauer) ... 0 2 0
SINGLY:—
8511a — Crown Diamonds ... 0 1 0
8511b — Fra Diavolo ... 0 1 0
8511c — Masaniello. (Muette) ... 0 1 0
8543 GADE, N. W. Nordische Tonbilder. Trois Fantaisies. Op. ... 0 1 0
8544a — Nachklänge von Ossian. Overture. Echoes of Ossian ... 0 1 0
8544b — Im Hochland. Scotch Overture. "In the Highlands" ... 0 1 0
8640 VOLKMANN, R. Images Musicales (Musical Picture Book). Six Piano Duets. Op. 11. Revised by E. Pauer ... 0 1 6
- TWO PIANOFORTES (Eight Hands).**
6664 GURLITT, CORNELIUS. Overture des Marionnettes ... 0 1 4
- ORGAN.**
8756 BEST, W. T. A Christmas Fantasy for the Organ on Ancient English Carols for Christmaside (The same in Folio Edition, 5s.) ... 0 1 0
8757 — Handel-Album. Containing Extracts from Instrumental Music by Handel, now rarely performed, the Curtain Tunes, Marches, and other Incidental Music from the Italian Operas, Selections from the Sonatas for Stringed Instruments, Organ and Harpsichord Music, Oboe Concertos, Grand Concertos, Water and Fire Music, &c. Arranged from the scores, by W. T. Best. Book XIX. 4to, oblong ... 0 1 0

(For contents, see next column.)

New Volumes (Continued).**CONTENTS OF BEST'S HANDEL ALBUM, BOOK XIX.**

104. Allegro Maestoso (Water-Music).
105. Sarabande (Third Trio Sonata).
106. Polonaise (Third Grand Concerto).
107. Allegretto giocoso (Water-Music).
108. Introduction and Allegro (Third Oboe Concerto).
8704 GADE, NIELS W. Three Organ Pieces. Moderato in F; Allegretto in C; and Allegro in A minor. Op. 22. Edited by W. T. Best ... 0 1 0

PIANOFORTE TRIOS.

(Piano, Violin, Violoncello.)

- 7257 GADE, NIELS W. Novelletten. Op. 29. Trio ... 0 3 0
7274 SCHUMANN, R. Trio. Op. 63. In D minor ... 0 4 0

VIOLIN AND PIANOFORTE.

- 7374 GADE, NIELS W. Sonata. Op. 21. In D minor ... 0 2 6
7573 SCHMIDT, J. Recollections of Scotland. Fantasia on Scotch Airs ... 0 1 6
8695 SPOHR, L. Two Duettinos. No. 1. Barcarolle; No. 2. Scherzo. Edited by W. S. B. Woolhouse ... 0 1 0

VIOLONCELLO.

MÉTHODE DE VIOLONCELLE. Tirée des œuvres instructives de Deutzer, Dupont, Kummer, Lee, Romberg, &c., éditée et augmentée par A. Piatti. English and French Words.

- 7778 Complete ... 0 5 0
7778a, b, c In 3 Books ... each ... 0 2 0

CONCERTINA AND PIANOFORTE

- 7863 MINASI. 25 Favourite Melodies ... 0 3 0

VOCAL MUSIC.**SONGS.**

- 8896 ROUNDS for Singing and Dancing and Popular Nursery Rhymes, with the Original French, and an English Translation by E. M. Traquair, and Pianoforte Accompaniment ... 0 1 6

PART SONGS.

- 13507 ABT, F. The Song of Nature (Das ewige Lied). Trio for Female Voices. Op. 580. No. 1 ... 0 0 3
13504 — God Loves us Dearly (Gott ist die Liebe). Trio for Female Voices. Op. 580. No. 3 ... 0 0 4
15000 CLARK, SCOTSON. For Queen and Fatherland. Four-Part Song (S.A.T.B.). Tonic Sol-Fa Edition ... 0 0 2
13816 HATTON, J. L. A Spring Song (Who will come with me?). Four-Part Song (S.A.T.B.) ... 0 0 6
13860 PRENDERGAST, A. H. D. A Festival Te Deum (in a flat). Double Chorus. (Prize of London Church Choir Association awarded in 1881) ... 0 0 6

CANTATAS.

- 9051 PROUT, EBENEZER. Alfred. Op. 16. Cantata for Solo Voices and Chorus. Vocal Score ... 0 3 0
9051a — For the same. Chorus Parts ... each ... 0 0 8
N.B.—Full Score and Orchestra Parts to be had on hire from the Publishers.

STRING PARTS.

- 9051b — Violino I ... 0 2 6
9051c — Violino II ... 0 2 6
9051d — Viola (Tener) ... 0 2 6
9051e — Violoncello and Bass ... 0 2 6
9051f — Arrangement of Orchestral Accompaniment for Piano and Harmonium by the Composer. (Score Copy.) ... 0 5 0
9056 REINECKE, C. Bethlehem. A Sacred Cantata for Soprano and Alto Soli, and Chorus of Female Voices. Op. 170. Vocal Score ... 0 3 0

London: AUGENER & CO., Newgate Street and Regent Street.

JOACHIM RAFF. Piano Works:—

- No. 1. Am Loreley Fels ... 0 4 0
No. 2. Fabian ... 0 3 0
No. 3. Lohengrin, by R. Wagner ... 0 3 0
No. 4. Freischütz, by Weber ... 0 4 0
No. 5. Sonnambula, by Bellini ... 0 4 0
No. 6. Minuet ... 0 3 0
No. 7. Romance ... 0 3 0
No. 8. Fleurette. Romance ... 0 2 6
No. 9. Ranz des Vaches ... 0 3 0
No. 10. Manon. Rondineto ... 0 3 0
No. 11. Après le Coucher du Soleil. Meditation ... 0 3 0
No. 12. The Torrent. Study ... 0 4 0
No. 13. Valse-Caprice ... 0 4 0
No. 14. Cavatina (Pauer) Gleanings (No. 11) ... 0 3 0
8346a RAFF-ALBUM. Vol. I. (Manon. Après le coucher. Ranz des Vaches. Fleurette. Romance. Minuet) Net ... 0 1 0
- Piano Duet.**
8600 RAFF, J. Tarentelle ... Net ... 0 1 0

CARL ENGEL'S PIANOFORTE SCHOOL
FOR YOUNG BEGINNERS. In 4 Books, each, net, 1s. 6d. complete, 6s.; bound in cloth, gilt sides and edges, 9s.

AUGENER & CO., Newgate Street and Regent Street, London.

NOVELTIES Published during last Month. To

lished March 1st, 1883, by AUGENER & CO., Newgate Street and Regent Street, London.

NOUVEAUTÉS

Publiées le 1er Mars, 1883, chez

NOUVEAUTÉS

PIANOFORTE SOLOS.
BAUR, ANTON. The Black Keys. Polka Mazurka ... 0 1 0
CRAMER, J. B. Rondo Pastorale. E. Pauer ... 0 3 0
KNATCHBULL-HUGESSEN, K. C. Gavotte in G ... 0 3 0
KRUG, D. Chant du Soir (Evening Song) ... 0 3 0
MAYEK, CH. Count Gallenberg's Waltz ... 0 3 0
MENDELSSOHN-BARTHOLODY. Pianoforte Works carefully
Revised and Fingered by E. Pauer:—

1. Minuet from Sonata. Op. 6 ... 0 3 0
2. Rondo Capriccioso. Op. 14 ... 0 4 0
3. Andante and Allegro, in A minor. Op. 16. I. ... 0 3 0
4. Capriccio, in E minor. Op. 16. II. ... 0 3 0
5. The Rivalut, Andante. Op. 16. III. ... 0 3 0
6. Fantasia, in F sharp minor. Op. 28. ... 0 6 0

ONSLow, G. J. Variations on "Charmante Gabrielle." E. Pauer ... 0 4 0

PACHER, J. A. Recollections of Italy. Transcriptions, Revised and Fingered by E. Pauer:—
No. 4. Trio from Donizetti's "Belisario" ... 0 1 0
No. 5. Ernani involami from Verdi's "Ernani" ... 0 2 0
No. 6. Trio from Rossini's "Tell" ... 0 3 0
PAUER, E. The British Guards. Quick Step ... 0 1 0
TOURS, BERTHOLD. Evening Thoughts. Nocturne ... 0 1 0

PIANOFORTE DUETS.

GURLITT, CORNELIUS. Sonatina. Op. 124. No. 3 ... 0 4 0
PAUER, E. The British Guards. Quick Step ... 0 4 0

VOCAL MUSIC.

HEDGCOCK, W. W. A Lullaby. "Dream, baby, dream." Song ... 0 3 0
SVEINBJÖRNSEN, S. V. Soldier, Rest. Song ... 0 4 0
The Willow Song ... 0 4 0

VOLUMES (quarto).

8532 Album pour le Piano à quatre mains (Piano Duet). Vol. I. In paper covers, oblong quarto ... 0 1 6
Contents: M. Muzkowski, Volkslied; Wagner, Friedensmarsch (Ricci); A. Rubinstein, Barcarole; Fr. Bendel, Menuet favori (Mozart); K. Volkmann, Ungarisch; Mendelssohn, Canzonetta; Léon D'Orville, Chant des Chasseurs; Ch. Mayer, Galop Militaire; Schumann, Abendlied.

CRAMER, J. B. 50 Selected Studies, systematically arranged and Fingered, and Instructive notes (in English), by Hans van Bülow.

103058 — With English Fingering ... 0 7 6
103056 — With German Fingering ... 0 7 6

DUSSEK, J. L. Sonata, Op. 37, arranged for Piano, Violin, and Violoncello ... 0 1 6

GADE, NEILS W. Overture "Im Hochland." ... 0 1 0
61456 — Pianoforte Solo ... 0 1 0
85446 — Pianoforte Duet ... 0 1 0

73226 HERMANN, FR. Album pour Violin et Piano. Vol. II. Contents: M. Hauser, La Réve; F. David, Kinderlied; N. W. Gade, Elegie; C. Gurlitt, Idylle; Th. Kirchner, Feuille d'Album; F. Liszt, Consolation; W. Taubert, Sérénade; C. Reinecke, Abendgebet; Josef Gungl, Oberländer; J. Rheinberger, Masurka; J. Raff, Cavatine; L. Spohr, Romance.

7071 LÉONARD, R. The Tenth Hussars March. For Military Band. Score ... 0 2 0

8234 MENDELSSOHN. Lieder ohne Worte. (Songs without words.) Revised by E. Pauer, with Portrait, &c. Each piece with a poetical motto. 8vo. Bound in cloth, gilt sides and edges ... 0 4 6

PAUER, E. The British Guards. Quick Step. Arranged for Military Band. By Cornelius Gurlitt:—

70764 — Score ... 0 1 0
70766 — Parts ... 0 2 0
7361 RHEINBERGER, J. Toccata. Op. 12 ... 0 1 0

SCHUMANN, R. 3 Romances. Op. 94:—

7641 — Violin and Piano ... 0 1 0
7651 — Clarinet and Piano ... 0 1 0
7653 — Horn and Piano ... 0 1 0

ELEMENTI DI VOCALIZZAZIONE, ad uso

delle Fanciulle. Elements of Vocalisation for Ladies' Voices, with Pianoforte Accompaniment. By GARTANO NAVA.

Book I., No. 6801a, 40 pages, net, 1s.

Preliminary Remarks (Italian and English).

1. Exercises on the Emission of Voice. 2. Of the Vibration of the Voice. 3. Exercises for Next Instruction. 4. Of the Portamento of the Voice. 5. Of the Scales. Book II., No. 6801b, 48 pages, net, 1s.

6. On the Embellishments of Singing (Appoggiatura, Acciacatura, Morde, Gruppito, Shake, Half Shake). 7. Of the Semidiatonic or Chromatic Scales. 8. Exercise on Triplets. 9. Detached Notes, and sounds: Staccati and Smorzati. 10. Of the Arpeggio. 11. Reiterated Notes and Gorgheggi. 12. Of the Free Cadence or Crowned Dot.

Complete in 2 Octavo Vols., No. 6801 a & b, each, net, 1s.

AUGENER & CO., Newgate Street; Foubert's Place; and Regent Street.

Published by Messrs. AUGENER & CO., 85, Newgate Street, in the City of London. Printed by CASSELL, PETER, GALPIN & CO., Belle Sauvage Works, Ludgate Hill, London, E.C.

NOVELTIES Published during last Month. To

be had of AUGENER & CO., Newgate Street and Regent Street, London.

BRAMMS, J. Trio for Pianoforte, Violin, and Violoncello, in G. Op. 87 ... 4 0
RUBINSTEIN, A. 2me Morceau de la Symphonie "Ocean." Arranged for Pianoforte Duet ... 0 9 0
VIEUXTEMPS, H. 7me Concerto. Op. 49. For Violin and Pianoforte ... 0 18 0
— Ma Marche Funèbre. For Violin and Pianoforte ... 0 5 0
— Impressions et Rémisciscences de Pologne. For Violin and Pianoforte ... 0 7 6
VON WILM. Sextet for two Violins, two Tenors, and two Violoncelli. Op. 27. Parts ... 0 20 0

THE CHILDREN'S BEETHOVEN.—SHORT

PIECES FOR THE PIANOFORTE (13 Solos, 6 Duets) by L. VAN BEETHOVEN. Selected, Arranged (without Octaves), Fingered, and Revised by E. PAUER. Blue 4to Vol., with Illustrated Biography, &c., net, 3s.; or bound in cloth, net, 4s. CONTENTS:—

PIANOFORTE SOLOS.

1. Andante in G (Sonata, Op. 26).
2. Allegretto in C (Choral Fantasia, Op. 80).
3. Bagatelle in F. Op. 33.
4. Tema con Variazioni in B flat (Septuor, Op. 20).
5. Polonaise in F (Serenade-Trio, Op. 8).
6. Allegretto in A minor (Symphony, No. 7).
7. Presto in C (Trio, Op. 87).
8. Allegretto in C (Sonata, Op. 27, No. 2).
9. Andante con moto in G (Violin Sonata, Op. 12, No. 1).
10. Six easy Variations in G.
11. Finale in C (Symphony, No. 1).
12. Adelaide. Song in B flat.
13. "New love, new life." Song in C.
14. "God save the King." In B flat.
15. "Sally in our alley." Scotch Song in D.
16. The Rose-tree. Irish Song in B flat.
17. The Cottage Maid. Welsh Song in G.
18. O sanctissima. Sicilian Air in F.
19. Air Tirolen in F.
20. Minuet in C.
21. Minuet in G.
22. Minuet in C (Trio, Op. 87).
23. Minuet in C (Sonata, Op. 42, No. 2).
24. Minuet in E flat.
25. Minuet in D, with two Trios (Serenade-Trio, Op. 25).
26. March in D (Prometheus).
27. March in G (King Stephen).
28. March in B flat (Leonora).
29. Rustic Dances in D.
30. Six German and six Contradances.

"THE MONTHLY MUSICAL RECORD."

SUBSCRIPTIONS PER ANNUM (Free by Post):—

Postal Union (Europe and America) ... 2 6
Australia and Foreign Colonies ... 3 0

The Scale of Charges for Advertisements in reference to musical matters is as follows:—

PER PAGE — " " " " " " 45 0 0
1 IN. BY 3 " " " " " " 2 10 0
4 IN. BY 3 " " " " " " 1 10 0
2 IN. BY 3 " " " " " " 0 15 0
1 IN. BY 3 " " " " " " 0 9 0

Smaller Advertisements at the rate of 1s. per line.

The Number of the "Monthly Musical Record" is 6,000 per month. This can be verified at Messrs.

CASSELL, PETER, GALPIN & CO.'s, the Printers, Belle Sauvage Yard, Ludgate Hill.

CONTENTS.

PAGE
49. RICHARD WAGNER. By J. S. SHEDLOCK.
50. NIELS W. GADE. A SKETCH. By FR. NIECKS. (Concluded.)
51. ON PRACTICAL EDUCATION IN MUSIC. BY E. PAUER. (Continued.)
54. ON THE COMBINATION OF THE ORGAN WITH THE ORCHESTRA, ESPECIALLY IN SACRED MUSIC. BY EBENEZER PROUT.
57. HARMONIOUS IDEAS. (E. PAUER.)
59. GUSTAV NOTTEBDM AND THE BEETHOVEN SKETCH-BOOKS. BY J. S. SHEDLOCK.
61. OUR MUSIC PAGES: ILLUSTRATIONS TO BEETHOVEN SKETCH-BOOKS. RICHARD WAGNER, ALBUM-LEAF IN C.
65. FOREIGN CORRESPONDENCE: MUSIC IN BERLIN, LEIPZIG, VIENNA.
66. CORRESPONDENCE.
69. REVIEWS.
71. CONCERTS: CRYSTAL PALACE; PHILHARMONIC SOCIETY; SATURDAY AND MONDAY POPULAR CONCERTS; THE BACH CHOIR; MR. WILLING'S CHOIR.
72. MUSICAL NOTES.
74. TRADE AND PROFESSIONAL ADVERTISEMENTS.
75. NOVELTIES PUBLISHED DURING THE LAST THREE MONTHS IN AUGENER AND CO.'S EDITION.
76. AUGENER AND CO.'S NOVELTIES. NEW FOREIGN PUBLICATIONS.